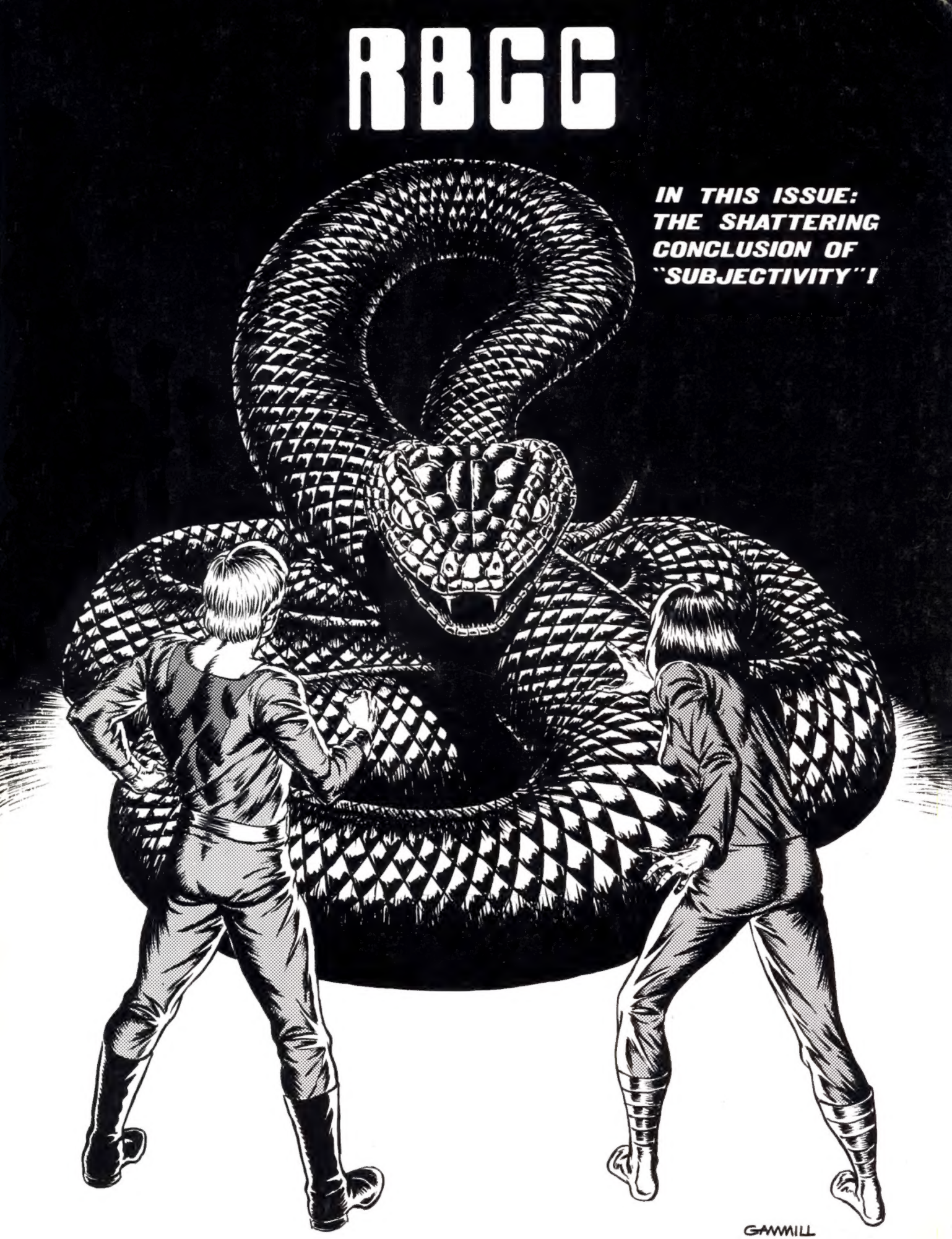
RBCC


IN THIS ISSUE:
THE SHATTERING
CONCLUSION OF
"SUBJECTIVITY"!
GAMMILL

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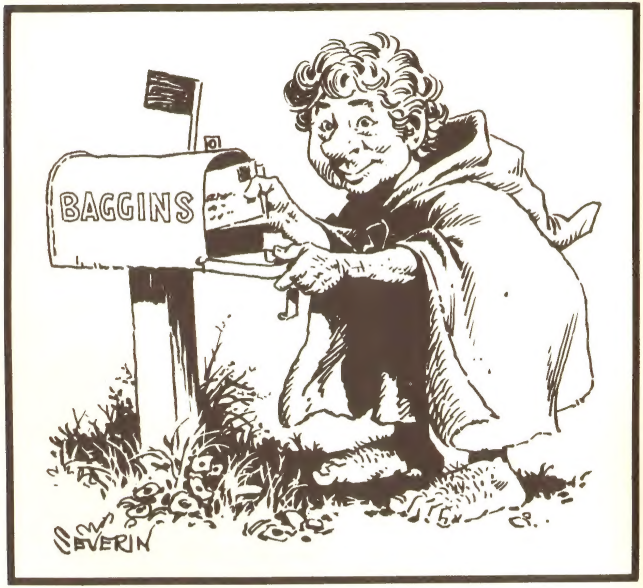

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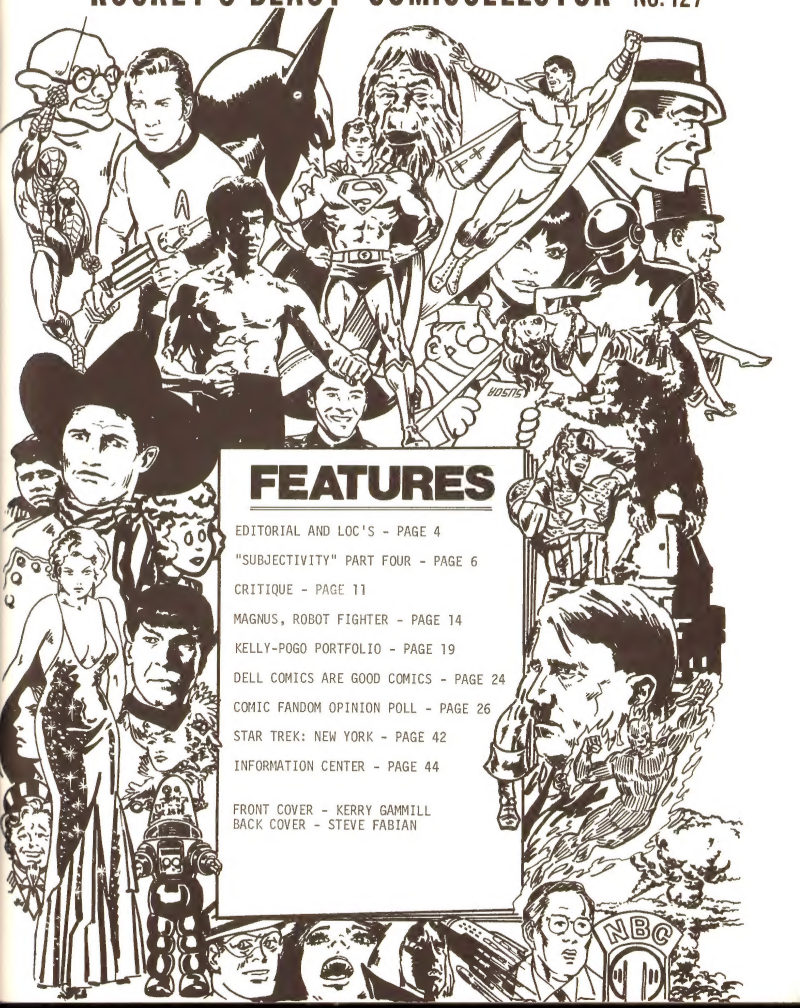
THE ROCKET'S BLAST COMICOLLECTOR NO. 127



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FRONT COVER - KERRY GAMMILL
BACK COVER - STEVE FABIAN

IMPORTANT!

THE ADVERTISING AND SUBSCRIPTION RATES FOR THE ROCKET'S BLAST - COMICOLLECTOR
MAY 1976

FULL PAGE ADVERTISEMENTS: $18.00 per page - These ads occupy a full page when printed in the RB&CC. They may be submitted on sheets from 8 1/2 x 11 to 15 x 20, bearing in mind that it will be reduced down to 8 1/2 x 11.

HALF PAGE ADVERTISEMENTS: $10.00 per page - These ads are reduced to occupy one-half page when printed in the RB&CC. ALL ads of this type MUST be submitted on 8 1/2 x 11 paper ONLY.

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NOTE: ADVERTISERS DO NOT RECEIVE FREE COPIES OF THE ISSUES IN WHICH THEY PLACE ADS. WHEN SUBMITTING ADS BE SURE TO TELL WHICH TYPE IT IS. FULL PAYMENT MUST ACCOMPANY ALL ADS. ANY ADS RECEIVED AFTER ANY DEADLINE WILL BE RUN IN THE FOLLOWING ISSUE WITHOUT EXCEPTION. SEND ALL ADS AND PAYMENTS TO: THE S.F.C.A. - 1014 Salzedo, Apt. #2 - Coral Gables, Fla. 33134

CIRCULATION: 1600 PER ISSUE

SUBSCRIPTION RATES

THIRD CLASS: 5 issues $5.50, 10 for $10.00, 15 for $14.50, 20 for $19.00
FIRST CLASS: 5 issues $7.50, 10 for $14.00, 15 for $20.00, 20 for $26.00

SINGLE COPY: Third Class-$1.25, First Class-$2.00

IMPORTANT NOTE: If your RB&CC has the word EXPIRED on the label when it arrives, it means that your subscription has ended and should be renewed immediately to avoid missing an issue. When renewing subscriptions, be sure to state the issue number of the last issue you received.

AVAILABLE BACK ISSUES OF THE RB&CC ARE LISTED BELOW. THEY ARE $1.50 EACH FROM THE S.F.C.A.

#'s 52, 56, 57, 58, 93, 94, 95, 97, 98, 101, 103, 106, 107, 114, 117, 119, 120, 121, 122, 123, 124, 125, 126

THE ROCKET'S BLAST COMICOLLECTOR is published by THE S.F.C.A., 1014 Salzedo, Apt. #2, Coral Gables, Florida 33134. EDITOR EMERITUS: GORDON B. LOVE, EDITOR & PUBLISHER: JAMES VAN HISE
STAFF ARTISTS: David L. Carson, Brad Epstein, Don Rosa, Bob Susor, Mike McKenney and Mike Zeck.
Contributions are always welcomed, but if you want it returned be sure to include a stamped, self-addressed envelope.

THE ADVERTISING DEADLINES FOR THE NEXT TWO ISSUES OF THE RBCC ARE: JUNE 11, 1976
JULY 23, 1976

PLEASE NOTE: WHEN MAKING PAYMENT FOR ANYTHING FROM OUTSIDE OF THE UNITED STATES, PLEASE MAKE PAYMENT EITHER IN AMERICAN CURRENCY OR ELSE VIA INTERNATIONAL MONEY ORDER. CANADIAN CURRENCY IS NOT APPRECIATED AS ITS FACE VALUE IS LESS THAN AMERICAN CURRENCY WHEN IT IS EXCHANGED. CANADIAN CHECKS MUST BE MADE PAYABLE IN AMERICAN CURRENCY BUT NOTE THAT THEY REQUIRE THIRTY DAYS TO CLEAR.

RBCC BACK ISSUES

ALL ISSUES ARE PRINTED PHOTO-OFFSET WITH WRAPAROUND COVERS. ORDER FOR $1.50 EACH FROM:
JAMES VAN HISE, 1014 SALZEDO #2, CORAL GABLES, FLORIDA 33134

#52-52 pages-Horror cover by Dick Mosso, article on Superman TV show (one page), Oddity Page by Ray Miller, "Comic Books: A Study In Reality?" by William Parente, "Comicdom's Cult of Collectors" which shows old picture of Denny O'Neil & Roy Thomas, cover CAPT. MARVEL JR. #84 and more.

#56-68 pages-Wally Wood cover of Daredevil vs. Dynamo, Article on suit over name of Captain Marvel, Article on THE GREAT RADIO HEROES, and more.

#57-72 pages-John Fantucchio cover of Deadman, Batman drawing by Jim Jones, repro of Black Condor panel, Red Ryder article and more.

#58-60 pages-Fantucchio cover of Capt. America vs. the Red Skull, Oddity Page by Ray Miller, article on Marvel comics, and more.

#93-108 pages-Black Terror cover by Fantucchio, article on Multicon, "The Williamson Collector", Information Center by Ray Miller, Ghost Rider index, Comic Collectors Comments, SF IN REVIEW, "Pulps" on Horror Stories & Terror Tales, and more.

#94-100 pages-color cover of Warlock by Gil Kane, "Critique", "Pulps" on WEIRD TALES, Information Center by Ray Miller, "Premium Classics" by Rex Miller, Comic Collectors Comments, "Cliffhangers" on THE MYSTERIOUS DR. SATAN, "The Williamson Collector", Captain Marvel by Don Newton and more.

#95-124 pages-Don Newton cover of Zorro, "Critique", SF IN REVIEW, Information Center, Comic Collectors Comments, "The Williamson Collector", "Pulps" on WEIRD TALES (conclusion), "Cliffhangers" on DAREDEVILS OF THE RED CIRCLE and more.

#97-100pages-Color cover by Newton of Daredevil vs. The Claw, "Pulps" on THE SHADOW (part 2), part 2 of Capt. Marvel index, Williamson Collector, "Capt. Marvel Shazams Again" by Jay Maeder and regular features.

#98-116 pages-Cover by Bill Black of Vampirella, article on Duncan Renaldo (The Cisco Kid), Capt. Marvel index part 3, WARP drawing by Neal Adams,and other features.

#101-84 pages-Bill Black cover of Capt. Marvel, article on old radio, "Critique", Comic Collectors Comments, Barry Smith drawing, Bill Black centerspread of an EC scene, Information Center, "Blackhawk" index, Frankenstein drawing by Don Newton, SF IN REVIEW, "The Williamson Collector", and more.

#103-124 pages-Full color cover by Morris Scott Dollens of an interplanetary scene, "Wood's World", "Focus On the N.Y. Con", Films Fantastique on THE FORBIDDEN PLANET, "Critique", SF IN REVIEW, "Pulps" on G-8, "The Williamson Collector", A look at Houstoncon, Flash Gordon page by Williamson from ad, Comic Collectors Comments, Information Center and more.

#106-124 pages-Don Newton cover of The Phantom, "Films Fantastique on THE THING FROM ANOTHER WORLD, "Wood's World", Information Center by Ray Miller, "The Williamson Collector", Capt. Marvel Jr. art

#107-100 pages-Color cover of Capt. Marvel, "Cliffhangers" on THE SPIDER'S WEB, "The Williamson Collector", "Pulps" on Ray Bradbury (part one), Comic Collector's Comments, Information Center, "Science Fiction in Review", "Wood's World" with Center, indexes to AMAZING ADVENTURES, TALES TO ASTONISH, TALES OF SUSPENSE, and more.

#114-80 pages-Cover by Berni Wrightson, Interviews with Carmine Infantino, Stan Lee and Roy Thomas, three page Namor strip by Mike Zeck; Ka-Zar and Conan illos by Mike Zeck, "The Williamson Collector", Information Center, indexes to tv's THE AVENGERS (1st season), THE MAN FROM UNCLE 4th season, the Atom comics, Dick Tracy four color index, Gyro, Daisy & Gramma 4-colors index, and more.

#117-84 pages-Color cover by Berni Wrightson, back cover by Wrightson and Zeck, article on THE GREEN HORNET tv series, "Subjectivity" part one drawn by Mike Zeck, "EC Artist Collector", THE PERTWILLABY PAPERS part one, Comic Collectors Comments, Information Center by Don Rosa, tv's AVENGERS part 4, WILD WILD WEST 2nd season, George Pal's Puppetoons and more.

#119-84 pages- Front cover(Conan) and back cover (SF scene) both by Mike Zeck, long article on "SPACE: 1999" with many photos, article on Mike Zeck's coming pro work, article on Spirit TV movie, report on 1975 NY STAR TREK Con, PERTWILLABY PAPERS part 3, and regular features.

#120-88 pages-Front cover by Steve Fabian of Dr. Fate, "Dr. Fate" article by Ray Miller, "Forbidden Planet: Revisited", "Pertwillaby Papers" conclusion, EC comics articles, etc.

#121-80 pages-Full color cover by Don Rosa; this special Vaughn Bode memorial issue features an interview with Bode, an analysis of his strip "Sexpot", a retrospective look at Bode's work and carreer by George Beahm and much more including a great deal of rare little seen Bode art.

#123-84 pages-Front and back cover by Steve Fabian of scenes from MAXOR OF CIROD, "A Look At Space: 1999", "JAWSMANIA STRIKES!", "Maxor" part 2 by J.A. Richardson, werewolf strips drawn by Kerry Gammill and Alan Hanley, report on the Orlandocon, "EC Artist Collector", part 2 of Dell Comics column on "Pogo" and regular features.

#124-84 pages-Two color front cover of Warlock by Bob Susor, back cover of Conan by Mike Zeck; "Subjectivity" part 1; "Maxor" part 3; nine page article on "The Outer Limits"; E.C. Artist Collector, and other regular features.

#125-84 pages-FULL COLOR front and back covers by Wrightson, "Subjectivity" part two, "Maxor" part four, "Kelly-Pogo Portfolio" part one, "Dr. Wertham and the Classics Horror", "E.C. Artist Collector", "Information Center" by Don Rosa, Comic Collector's Comments, Critique, etc.

#126-88 pages-Front cover by Mike Zeck, back cover by Tom Sutton. "Subjectivity" part 3, "MAXOR" conclusion. Kelly-Pogo Portfolio part two with the very first Pogo strip from ANIMAL #1. Massive article on the "E.C. Pre-Trends", article on Vaughn Bode' with drawing by Kenneth Smith, Don Rosa's "Information Center", etc.

DEALERS, TAKE NOTE!

THE RBCC IS FOR YOU TOO. ASK DEALERS SUCH AS BUD PLANT, BOB SIDEBOTTOM, LARRY CHARET, THE BOOKIE JOINT AND OTHERS WHO CARRY EACH CURRENT ISSUE.

THE DEALER'S RATES ON CURRENT ISSUES ARE: 10 or more for $1.00 each, 20 or more 75¢ each, 50 or more 60¢ each.

THE DEALERS RATES ON BACK ISSUES (SUCH AS THE BODE' ISSUE, #121) ARE: 10 or more $1.10 each, 20 or more $1.00 each, 50 or more 90¢ each, 100 or more 70¢ each. IF YOU WANT TO ORDER ANY BACK ISSUES OTHER THAN THE BODE' ISSUE INQUIRE FIRST AS ONLY A COUPLE OTHERS ARE OF SUFFICIENT QUANTITY TO SELL WHOLESALE.

IT IS BEST TO ORDER CURRENT ISSUES PRIOR TO PUBLICATION SO THAT THEY CAN BE SHIPPED TO YOU AS SOON AS I RECEIVE THEM FROM THE PRINTER. AN RBCC IS CONSIDERED A CURRENT ISSUE UNTIL THE NEXT ISSUE IS PUBLISHED.

EDITORIAL

AT LONG LAST, THIS ISSUE PRESENTS THE CONCLUSION OF "SUBJECTIVITY". THE LION'S SHARE OF THE CREDIT GOES OF COURSE TO KERRY GAMMILL FOR HIS TIRELESS EFFORT IN SEEING THAT THERE WAS ALWAYS A CHAPTER IN EACH RBCC THERE WAS SUPPOSED TO BE, AND ALSO FOR DOING IT ALL SO WELL! IT JUST GOES TO SHOW WHAT CAN HAPPEN WHEN GOOD SCIENCE FICTION IS COMBINED WITH GOOD COMIC ART.

NEXT ISSUE WILL HAVE MORE WALT KELLY WORK IN THE FORM OF A 25 YEAR OLD MAGAZINE ARTICLE ON "THE GLOB" INCLUDING A BEAUTIFUL FULL PAGE DRAWING. THERE'LL ALSO BE A BLACK CONDOR ARTICLE BY RAY MILLER WITH ACCOMPANYING ART BY STEVE FRITZ AND A TIE-IN FRONT COVER BY BOB SUSOR IN TWO COLORS. THE BACK COVER OF THE NEXT ISSUE WILL BE BY MIKE ZECK OF THE MODERN DAY GREEN LANTERN. ALTHOUGH I DON'T HAVE AS MANY SUPERHERO COVERS ON THE RBCC AS I'D LIKE, NEXT ISSUE DEFINITELY FILLS THE VOID. NEXT ISSUE WILL ALSO HAVE AN INTERVIEW WITH NEAL ADAMS IN WHICH HE SAYS SOME RATHER INTERESTING THINGS ABOUT HIS ASSOCIATION WITH THE GREEN LANTERN-GREEN ARROW COMIC OF SOME FOUR YEARS AGO NOW. I ALSO HAVE A FEW OTHER SURPRISES COOKED UP AND ALREADY IN MY HANDS.

IN THE NEAR FUTURE THERE WILL BE MORE OF R.C. HARVEY'S COMIC STRIP CHARACTER "ZERO HERO". ALSO IN THE NEAR FUTURE IS A FULL COLOR COVER BY TOM SUTTON REPRODUCED FROM A PREVIOUSLY UNPUBLISHED PAINTING! THIS WILL BE THE FIRST PAINTING I'VE HAD ON AN RBCC COVER SINCE I TOOK IT OVER NEAR TWO YEARS AGO SO YOU CAN BELIEVE IT'S SOMETHING SPECIAL.

TOM SUTTON HAS ALSO DONE THE FRONT COVER FOR THE SPECIAL "KING KONG" ISSUE OF RBCC WHICH IS NOW SLATED TO BE #129. THERE ARE MANY FEATURES PLANNED FOR THE KONG ISSUE INCLUDING AN ARTICLE ON THE CENSORED SCENES, INCLUDING REPRODUCTIONS OF THE CENSORED SCENES AS WELL AS A HALF PAGE STILL FROM THE SPIDER-CRAB SEQUENCE, EVEN THOUGH THE ACTUAL FILM OF THE SEQUENCE IS LOST FOREVER. THERE WILL ALSO BE OTHER ARTWORK, INCLUDING THE ROBERT KLINE KONG DRAWING WHICH ORIGINALLY APPEARED IN THE CENTERSPREAD OF RBCC #100, AND WILL AGAIN BE THE CENTERSPREAD OF #129. THERE WILL ALSO BE UP TO DATE ARTICLES ON THE TWO NEW VERSIONS OF KONG BEING FILMED.

PLEASE NOTE THAT THE DATES AND THE LOCATION OF THE "TREKON" HAVE BEEN CHANGED. IT IS NOW TWO WEEKS LATER.

"THE E.C. ARTIST COLLECTOR" CAME IN A HAIR TOO LATE TO MAKE THIS DEADLINE BUT IT WILL RETURN NEXT ISSUE. ALSO, GARY BROWN HAS BEEN VERY BUSY THESE PAST FEW MONTHS, BUT HE DOES PLAN TO RETURN WITH "KEYHOLE" AGAIN AS SOON AS POSSIBLE. "COMIC COLLECTOR'S COMMENTS" IS ABSENT THIS ISSUE DUE TO SOME OF HOWARD'S SOURCES NOT GETTING MATERIAL TO HIM IN TIME BUT HE'LL BE BACK NEXT ISSUE AS USUAL.

BUT DESPITE THE NUMBER OF FEATURES ABSENT, WE STILL HAVE AN AWFUL LOT OF MATERIAL HERE THIS TIME. PLEASE READ AND RESPOND TO THE POLL AS THE RESULTS SHOULD BE VERY INTERESTING AND THIS "COMIC FANDOM OPINION POLL" IS SOMETHING A LITTLE DIFFERENT FROM THE ORDINARY.

* * * * * * * * * * * * * * *

Dear James,

I received RBCC 126 in the mail a couple of days ago. It was, of course, an excellent issue.

I will start my comments with the covers. The front cover by Mike Zeck was masterfully executed and contained a feeling of action that is seldom captured in two dimensions. Tom Sutton's back cover was well drawn but the theme of the cover has been done so many times that it has lost much of its original impact. Be that as it may, the cover was very Well done.

Next came the low point of the issue: Bill Vanderford's (illiterate) letter. I realize that everyone has their own opinions, but isn't it a little difficult to hate a magazine that contains two covers by Wrightson, a Kelly/Pogo portfolio, and an interview with Mort Walker?

Your two continuing strips were very good, both in art and story. The installment of "Subjectivity" was the best ever. The high point of "Maxor of Cirod" was definitely the art. Although the story was good, the ending was predictable.

"Information Center" was, as usual, informative and "Critique" provided several excellent reviews.

Now I come to one of the best parts of the issue: Howard Siegal's interview with Mort Walker. This was one of the best interviews I have ever read. The questions were all sensible, and the answers were interesting and informative. We need more interviews of this type in RBCC. The rest of "Comic Collector's Comments" was also interesting, especially the review of "Backstage at the Strips."

The Walt Kelly reprint was interesting, especially for ourposes of comparison with his later strips. It provides an innocence (both of script and art) that would later be replaced by political comment. Although the political comment stories (and other miscellaneous later items) are definitely better, this strip is still an excellent one.

"Vaughn Bode' - A Personal Response" was one of the most touching memoirs of da' Bode that I have ever read. Although many people feel that articles on Bode' are wastes of space, I feel that any article, no matter how bad, on a great cartoonist is worthwhile. The following illustration by Ken Smith was good, but I would like to know what it was! It looks like a combi-

nation of a lizard, a dragon, and Pan.

J.B. Clifford's Pre-Trend article was something that has been sorely needed for a long time. This period has long been ignored (or only hinted at) by comic book biographers. It managed to be both informative and entertaining, and I am glad to have seen it published.

Sammy Jones
P.O. Box 293
Brandon, Miss. 39042

Dear Jim:

I thought RBCC #126 was excellent, and that evaluation would stand even if it hadn't carried my pre-Trend article. I even found Howard Siegel's column very interesting, whereas I usually find it tedious; it was made even more interesting by switching two of the pages, a recent RBCC trend (viz., #125's Information Center) which I hope doesn't last. [EDITOR'S NOTE: ARGGHH! I HADN'T NOTICED THAT I'D DONE THAT! HOW CRUEL OF YOU TO BRING IT TO MY ATTENTION. I BET YOU'D EVEN GO TO A CONVENTION AND ASK THE SUPPORTING ACTORS ON STAR TREK WHAT THEY'VE BEEN DOING SINCE THE SHOW WAS CANCELLED.]

If there is enough interest, there are a few corrections to the pre-Trend article to be made at a later date, and some additional information on this neglected period of E.C. history might be uncovered. I would like to find a fan in the N.Y.C. area with enough interest to track down and interview Mr. Ivan Klapper, who was associated with E.C. during the transition from M.C. to Wm. M. Gaines. Klapper was most recently associated with Will Eisner in his "Gleeful Guides" series, so he shouldn't be too hard to find. Klapper's name appears as editor of several pre-Trends (in the circulation statements) at this time, but he soon left E.C. Perhaps he was the person making waves at E.C. during this first transition period.

Mark Burbey's letter last issue which was critical of some of my reviews in Critique caused me to re-think my approach to these items. As you can see from the current batch, I have decided to plow ahead in my usual fashion!

I think the difference of opinion here arises in part from differing views of the style and purpose of the reviews in Critique. There are several approaches to these reviews. First, one can write a "book report", describing in detail the publication at hand. Second, one can engage in "literary criticism", which describes the publication which should have appeared if only the creators had been as wise and talented as the reviewer, or which uses the item as a springboard for a flight into an essay on the world in general. Third, one can write a "shopper's guide", which is my own preference.

I try to review on behalf of the reader who doesn't have the item, giving him enough information to decide whether it might be of interest to him, and telling him whether it is well done. I do not review in order to tell the reader of the item what he has just read or to tell the author and artist what they should have written or drawn.

Further, I feel that brevity is desirable. Not one of my reviews is short because I didn't care to take the time to write more. They are short sometimes, because I take the time to rewrite them down to the essentials.

If Critique is to cover a wide range of publications to cover most of the wide interests of RB&CC readers, and is to be kept within limits so that this one department doesn't take over the magazine, then I really see no alternative to including several short reviews each month. Also, it helps you make the page come out even at the end!

J.B. Clifford, Jr.
1441 N.E. 108th Street
Miami, Florida 33161

Dear Mr. Van Hise:

I must express how much my wife Susannah and I enjoy Rocket Blast each issue and its in-depth articles. The art is always fine. We are particularly fond of the continuing series on Walt Kelly, one of the truly great artists of the entire field. A new "Zero Hero" item is always to be welcomed, too, and I wish you could furnish us more of them.

There are, however, a few points I would like to make.

I am very pleased that you are extending Don Rosa's column. I usually read that one first. I wonder if you have considered reprinting a series of booklets of his indices? He covers pulps, comics, movies and old tv series most conclusively, and broken down in to some reprinted booklets, would be a most valuable reference tool for the collector and fan. Please seriously consider this suggestion. [I ALREADY HAD! IT'LL BE REPRINTING A NUMBER OF DON'S MOST REQUESTED INDEXES IN THE PROGRAM BOOK PLANNED FOR "OMNICON", AND THIS BOOK WILL BE THEN MADE AVAILABLE FOLLOWING THE CONVENTION, AT LEAST THOSE COPIES REMAINING WILL BE.]

I must lodge strong protest against any future repitition of the hoax perpetuated upon the readers of RBCC, with the minor super hero bit. That has to be one of the stupidest things I have ever heard of. RBCC has a fine reputation for accuracy and this little dumb stunt is no credit to the author of it, the magazine, or you as editor. No one has all comics, and the articles on minor super heroes could always whet the interest of the reader and bring him aware of something he would collect if he knew of it. We rely on the column to be accurate as possible and no stupid hoax to destroy the value of an article series enjoyable, until now.

Was also somewhat surprised at the special Bode issue. I note no one expressed a viewpoint other than favorable. It does not seem that Bode was truly important enough to warrant a special issue of RBCC. It would be hard to believe that he will be a continuing influence on this field. I don't object to you doing an article, even an in depth, three part article would be OK. But a whole issue just of Bode is a bit much, to say the least!

Generally, we are well pleased with the RBCC as a whole. With the issues we have read, to have but a few minor quibbles, I think shows how much we like it. I am most sincere when I wish you continued success.

David & Susannah Bates
355 Kennedy Drive
Putnam, Connecticut

Dear Mr. Van Hise,

I enjoyed the latest RBCC. Jim Sands' comment about the Bode issue being pure trash made me a little hot. I couldn't agree more with you about Bode being one of the finest cartoonists of the century. Why not do the article you speak of? I'd certainly enjoy seeing it.

But as I say, I enjoyed the latest RBCC. "Maxor of Cirod" was a good strip. Richardson's work I usually don't care for, but his work on Maxor really pleased me. Mike Zeck is a fine artist and I like his work in RBCC too. The cover to this issue was interesting to say the least. Also very much I liked Kenneth Smith's illo on page 45. It was great. I wish I had a poster of that fine drawing. [ALTHOUGH I WAS NOT AWARE OF IT THEN, PRINTS OF THIS DRAWING ARE AVAILABLE FROM KENNETH SMITH. WRITE TO HIM AT BOX 20020-A, L.S.U., BATON ROUGE, LA. 70803 FOR A CATALOG AND SEND 50¢ TO COVER MAILING OF THE CATALOG, ETC.]

I also like the work of Steve Fabian that has appeared in your pages. It seems that Fabian consistently does his best for you, and I'm certainly looking forward to next issue and especially the RBCC special.

Robert P. Barger
P.O. Box 8
Evensville, Tenn. 37332

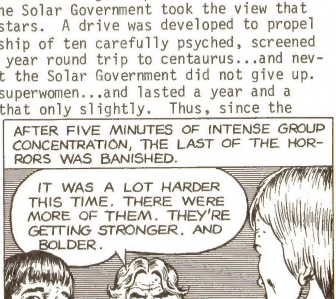
I'M ALSO QUITE PLEASED WITH THE WORK STEVE DOES FOR ME ESPECIALLY UNDER THE PRESSURE OF HIS INCREASING PROFESSIONAL WORK. TWO FANTASY PIECES BY HIM ARE IN THE WORKS.

SUBJECTIVITY

COPYRIGHT 1966 BY NORMAN SPINRAD ADAPTED BY JAMES VAN HISE ART BY KERRY GAMMILL

THINGS WANDERED THE PASSAGEWAYS AND HAUNTED THE CABINS. MARSHA'S SNAKE WAS BACK. AND THERE WAS LAZAR'S DRAGON, WHICH SEEMED TO GROW LARGER EVERY DAY. THERE WAS ALSO A BASILISK, A PTERODACTYL, A VAMPIRE BAT WITH A FIVE-FOOT WINGSPAN, AN OLD FASHIONED RED SPADE-TAILED DEMON AND OTHER ASSORTED HORRORS.

In the first three parts of this story we saw the Earth in the not too distant future reaching out for the stars...and running into a stone wall. A faster than light drive was considered an impossibility but the Solar Government would not give up as mankind was showing the first signs of racial claustrophobia. So the Solar Government took the view that since man must go to the stars, man will go to the stars. A drive was developed to propel a spaceship at half the speed of light. The first ship of ten carefully psyched, screened and trained near-supermen was launched on a sixteen year round trip to centaurus...and never came back. Two years out the crew went mad. But the Solar Government did not give up. The next ship had five near-supermen and five near superwomen...and lasted a year and a half. An attempt with bona-fide supermen bettered that only slightly. Thus, since the cream of the race had failed, they gave the dregs a chance. But ships manned by crews of lesbians, homosexuals, schizophrenics, catatonics, paranoids, sadists and masachists all failed. But they would not give up. With ship number thirteen they tried something different. The crew of ship #13 would attempt to cope with the terrible reality of interstellar space by denying that reality with a new hallucinogen known as Omnidrene. The mixed crew of social misfits, seemingly led by Oliver Brunei, began taking the capsules as the ship passed Pluto. They found that they could create vivid illusions which they could make all the others see along with them. All went well until one day Marsha Johnson came screaming into the central area followed by a gigantic snake...which they couldn't wish away. A dragon they conjured up to dispose of the snake was also hard to wish away, and it has grown steadily worse until now the illusions seem to appear by themselves (if they are really just illusions) and they have very very little control over them now as we enter the concluding episode!


AFTER FIVE MINUTES OF INTENSE GROUP CONCENTRATION, THE LAST OF THE HORRORS WAS BANISHED.
IT WAS A LOT HARDER THIS TIME. THERE WERE MORE OF THEM. THEY'RE GETTING STRONGER, AND BOLDER.
MAYBE SOMEDAY THEY'LL BREAK THROUGH AND...
DON'T BE RIDICULOUS! JUST REMEMBER: THEY CAN'T KILL US. THEY AREN'T REAL.
YES, THE CREW WHISPERED IN A TINY, FRAIL VOICE,... THEY AREN'T REAL...

SEVEN MONTHS OUT

THE GARDEN WAS COVERED WITH A GLOOMY GRAY CLOUD LAYER. EVEN THE "WEATHER" WAS GETTING HARDER AND HARDER TO CONTROL. THE CREW OF STARSHIP NUMBER THIRTEEN HUDDLED AROUND THE FOUNTAIN, STARING INTO THE WATER, TRYING DESPERATELY TO IGNORE THE SNUFFLINGS, FLAPPINGS, WHEEZES AND GROWLS COMING FROM OUTSIDE THE WALLS... BUT OCCASIONALLY, A SCALY HEAD WOULD RAISE ITSELF ABOVE THE WALL, OR A PTERODACTYL OR BAT WOULD FLAP OVERHEAD, AND THERE WOULD BE VIOLENT SHUDDERS.

I STILL THINK WE SHOULD STOP TAKING THE OMNIDRENE.

IF WE STOPPED TAKING IT, WHICH WOULD DISAPPEAR FIRST, THEM... OR THE GARDEN?

THE SNAKE! THE SNAKE! IT'S COMING IN AGAIN!

STOP THE SNAKE, EVERYONE!

AFTER FIVE MINUTES OF INTENSE CONCENTRATION, IT WAS OBVIOUSLY A STALEMATE. THE SNAKE HAD NOT BEEN ABLE TO ADVANCE, NOR COULD THE HUMANS FORCE IT TO RETREAT.

THE DRAGON'S BURNING DOWN THE WALL! STOP HIM!

THEY CONCENTRATED ON THE DRAGON... THE SMOKE DISAPPEARED. BUT THE SNAKE BEGAN TO ADVANCE AGAIN.

THEY'RE TOO STRONG! WE CAN'T HOLD THEM BACK!

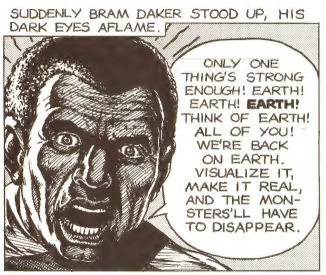
THEY STOPPED THE SNAKE FOR A FEW MOMENTS... ...BUT THE SMOKE BEGAN TO BILLOW AGAIN.

CREAKINGS, CRACKLINGS, GROANINGS, AS THE WALLS BEGAN TO CRACK AND BLISTER AND SHAKE

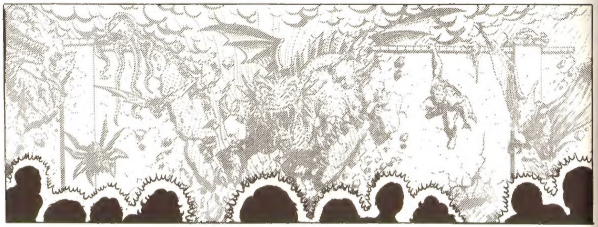
THEY'RE GONNA BREAK THROUGH! WE CAN'T STOP 'EM!

WHAT ARE WE GONNA DO?

HELP!


SUDDENLY BRAM DAKER STOOD UP, HIS DARK EYES AFLAME.
ONLY ONE THING'S STRONG ENOUGH! EARTH! EARTH! **EARTH!** THINK OF EARTH! ALL OF YOU! WE'RE BACK ON EARTH. VISUALIZE IT, MAKE IT REAL, AND THE MONSTERS'LL HAVE TO DISAPPEAR.

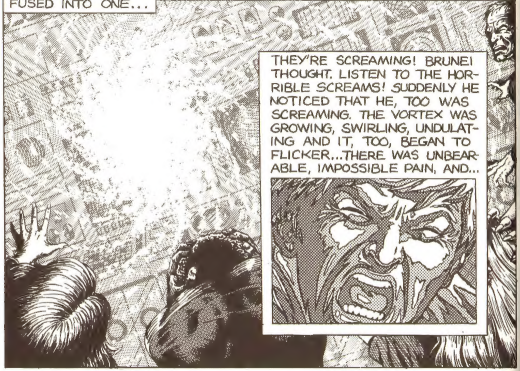
THE GARDEN WAS BEGINING TO FLICKER. IT BECAME RED, ORANGE, YELLOW, GREEN, BLUE, VIOLET, INVISIBLE; THEN BACK AGAIN THROUGH THE SPECTRUM THE OTHER WAY. BACK AND FORTH, LIKE A PENDULUM, THROUGH THE SPECTRUM.



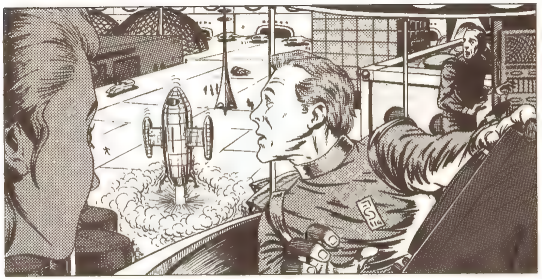
OLIVER BRUNEI'S HEAD HURT UNBEARABLY, HE COULD SEE THE PAIN ON THE OTHER FACES, BUT HE ALLOWED ONLY ONE THOUGHT TO FILL HIS BEING—
EARTH! THE SPACEPORT! EARTH!

MORE AND MORE, FASTER AND FASTER, THE GARDEN FLICKERED, AND NOW IT WAS THE OLD COMMON ROOM AGAIN, AND **THAT** WAS FLICKERING. LIGHT WAS FLICKERING, MIND WAS FLICKERING, TIME, TOO, SEEMED TO FLICKER...**ONLY EARTH!** THOUGHT BRUNEI. EARTH DOESN'T FLICKER, THE SPACEPORT DOESN'T FLICKER. EARTH! **EARTH!**

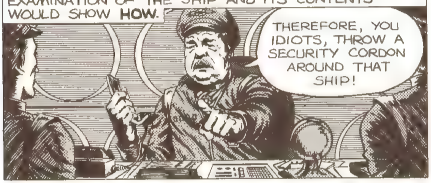
NOW ALL THE FLICKERINGS, OF COLOR, TIME, MIND AND DIMENSIONS WERE COALESCING INTO ONE GIGANTIC VORTEX, THAT WAS A THING NEITHER OF TIME, NOR SPACE, NOR MIND, BUT ALL THREE SOMEHOW FUSED INTO ONE...


THEY'RE SCREAMING! BRUNEI THOUGHT. LISTEN TO THE HORRIBLE SCREAMS! SUDDENLY HE NOTICED THAT HE, TOO WAS SCREAMING. THE VORTEX WAS GROWING, SWIRLING, UNDULATING AND IT, TOO, BEGAN TO FLICKER...THERE WAS UNBEARABLE, IMPOSSIBLE PAIN, AND...

THE SIGHT OF STARSHIP NUMBER THIRTEEN SUDDENLY APPEARING OUT OF NOWHERE AND SITTING ITSELF CALMLY DOWN IN THE MIDDLE OF THE SPACEPORT WAS SOMEWHAT DISCONCERTING TO THE SPACEPORT OFFICIALS. ESPECIALLY SINCE AT THE VERY MOMENT IT APPEARED, AND EVEN AFTERWARD, THEY CONTINUED TO HAVE VISUAL AND LASER CONTACT WITH ITS IMAGE, OVER THREE LIGHT MONTHS FROM EARTH.



HOWEVER, THE SOLAR GOVERMENT ITSELF WAS MUCH MORE PRAGMATIC. ONE INSTANT, STARSHIP THIRTEEN HAD BEEN LIGHT MONTHS FROM EARTH, THE NEXT IT WAS SITTING IN THE SPACEPORT. THEREFORE, STARSHIP THIRTEEN HAD EXCEEDED THE SPEED OF LIGHT SOMEHOW. THEREFORE, IT WAS POSSIBLE TO EXCEED THE SPEED OF LIGHT, AND A THOROUGH EXAMINATION OF THE SHIP AND ITS CONTENTS WOULD SHOW **HOW.**



IN SUCH MATTERS, THE LONG-CONDITIONED REFLEXES OF THE SOLAR GOVERNMENT WORKED MARVELOUSLY. BEFORE THE AIRWAVES HAD COOLED, TWO HUNDRED HEAVILY ARMED SOLDIERS HAD SURROUNDED THE SHIP.

AN HONOR GUARD OF TWO HUNDRED MEN STANDING AT ATTENTION MADE A PATHWAY FROM THE SHIP'S MAIN HATCH TO THE ARMORED CARRIER, IN FRONT OF WHICH STOOD THE SOLAR COORDINATOR WITH HIS TEN MEDALS.

THEY OPENED THE HATCH... ONE, TWO, FIVE, SEVEN, TEN DAZED AND BEWILDERED "HEROES" STAGGERED PAST THE HONOR GUARD, TO FACE THE COORDINATOR.

HE OPENED HIS MOUTH TO BEGIN HIS WELCOMING SPEECH, AND START THE FIVE YEARS OF QUESTIONING AND EXPERIMENTS WHICH WOULD EVENTUALLY KILL FIVE OF THE CREW AND GIVE MAN THE SECRET OF FASTER-THAN-LIGHT DRIVE.

BUT INSTEAD OF SPEAKING, HE SCREAMED. SO DID TWO HUNDRED HEAVILY ARMED SOLDIERS. BECAUSE...

OUT OF STARSHIP THIRTEEN'S MAIN HATCH SAUNTERED A TWENTY-FOOT GREEN DRAGON, FOLLOWED BY A TYRANNOSAURUS REX, A PTERODACTYL, A VAMPIRE BAT WITH A FIVE-FOOT WINGSPAN, AN OLD-FASHIONED RED, SPADE-TAILED DEMON, AND FINALLY, BIG AS A HORSE'S, THE POP-EYED HEAD OF AN ENORMOUS BLACK SERPENT...
THE END

CRITIQUE

10. Superb
9. Excellent
8. Very Good
7. Good
6. Fairly Good
5. Fair
4. Tolerable
3. Poor
2. Very Poor
1. Worthless

CRITIQUE is basicly a review column, but we will not specificly recommend that you buy or not buy a particular item. We will review each item to the best of our ability and let each reader take it from there. We will be reviewing almost any item (fanzines, prozines, records, portfolios, tapes, posters, or just anything of general interest) with one exception. We will not be doing any SFCA publications for obvious reasons. CRITIQUE offers a readership of nearly two thousand and CRITIQUE will also offer the publisher of any item we review up to one hundred words of free space to rebut his review, if he chooses to do so, providing his review is less than an "8" rating. All rebuttals to appear in the next column must be in our hands at least five days before the ad deadline of the next RB&CC or they will be run in the following issue. If you have an item you would like reviewed, send a copy of it to: CRITIQUE, 1014 Salzedo, Apt. #2, Coral Gables, Fla. 33134

A few things to remember: Where UNDERGROUNDS are concerned, you must be 18 or older to order them. All fanzines reviewed are 8 1/2 x 11 with offset printing and wraparound binding unless otherwise noted. From time to time there may be a publication over which two of our reviewers have wide disagreement and in which case two reviews of the same book will be run in the interest of fairness.

A FINAL NOTE: The only reason for CRITIQUE is as a service to fandom. If you appreciate what we are trying to do then let us know. Your support can be shown in numerous ways: If you order an item because of our review then please mention CRITIQUE in your order, and of course the RB&CC would appreciate your subscription and advertising support. Naturally, your comments are welcomed.

JAMES VAN HISE / EDITOR

PHOTON #26-$1.50-52 pages-Published irregularly by Mark Frank
801 Avenue "C", Brooklyn, NY 11218

You heard about the guy who engraved the Lord's Prayer on the head of a pin? You know what he does now? He sets type for PHOTON. PHOTON is devoted to fantastic films and their makers. Featured in this issue are reviews of FLESH GORDOM, YOUNG FRANKENSTEIN, THE STEPFORD WIVES, PHASE IV, IT'S ALIVE, JAWS, and THE TEXAS CHAIN SAW MASSACRE. These are all lengthy illustrated in-depth discussions of the films. There are longer feature articles on PHANTOM OF THE PARADISE and CURSE OF THE DEMON, with extensive analysis of the cuts made in the latter film.

Personalities profiled include Jack Arnold (director: INCREDIBLE SHRINKING MAN, CREATURE FROM THE BLACK LAGOON, THE MOUSE THAT ROARED), Herman Cohen (producer: TEENAGE FRANKENSTEIN, TEENAGE WEREWOLF, TARGET EARTH), and Roger Corman (director: BUCKET OF BLOOD, LITTLE SHOP OF HORRORS, TALES OF TERROR, THE RAVEN). There's also a longer article on Italian director Mario Bava and his films.

There are also several departments (letters, editorial comments, etc.), some book reviews, a section of parodies of horror movie one sheets, a few ads and a free inserted glossy still (8x10) from THE INCREDIBLE SHRINKING MAN.

The irregular publishing schedule results in some of the reviews being somewhat dated, but this is not really a liability because detailed reviews are best read after you've seen the film (otherwise the film is robbed of much of its impact).

All this is professionally edited and printed and it comes in for $1.50; a best buy!

RATING 10 / J.B. CLIFFORD, JR.

ART & STORY #1-$2.00-Published by James D. Denney, P.O. Box 202, Bogota, New Jersey 07603. Make checks payable to Art & Story.

At a time when top-notch, ultra-quality fan publications are rather scarce, ART & STORY is somewhat of a godsend. Upon first glance, the reader is very impressed with its stylish and artistic layout and packaging. Its slick, professional typesetting combined with its imaginative graphics makes for an extremely polished product. With a second, much closer look inside, the reader finds that its material is more than deserving of its immaculate appearance.

ART & STORY's primary non-fiction pieces are, E-MAN-The Birth & Death of a Superhero by NICOLA CUTI: ENERGY EXPANDED (Still about E-Man) by WILLIAM G. WILSON, JR.; and GIVE US PLENTY POWS AND BLAMS by C.C. BECK. In the two E-Man articles, CUTI talks about how he came to create the character with artist JOE STATON, and WILSON writes about his overall reaction to the book and mourns its ultimate demise. The CUTI article offers some very interesting insight as to what went into the character's development, what spawned the initial concept, etc. He also talks about how both he and JOE STATON came to love the character and the time they shared working on the stories.

The C.C. BECK article delves into the seeming prevalence of bad comics as opposed to good. The ideas that Mr. Beck expounds are exactly those that have me raving. In my limited correspondence with James Denney, I've found that he feels the same way. The comics seem to be making absolutely no effort whatsoever to produce quality material. But Mr. Beck also says, and I agree, that, "Even in bad times there are good things around, but you must know where to look for them and how to recognize them."

The high point of ART & STORY is a 26 page science fiction strip by JAMES D. DENNEY. James started this strip in his previous publishing effort, THE ELFLAND CHRONICLES (which, incidentally, has since been incorporated into ART & STORY) and its title is THE BLACK STAR. The story, which I won't bother to relate, since it's very involved, is quite creative and unique. It is also plotted extremely well, and the continuity is such that there's never a dull moment. The art, at first glance, might seem a trifle crude, but once you begin reading, the artwork becomes very enjoyable. Denney's art is a combination of styles, including those belonging to Jeff Jones, Berni Wrightson, Wally Wood and others.

The final feature in ART & STORY is the start of the serialization of a long forgotten, and totally unheard of (at least by me, anyway) novel by L. FRANK BAUM called THE ENCHANTED ISLE OF YEW. If you like fairy tales, you should enjoy reading this. I just don't happen to like fairy tales, as a rule, and I couldn't get through it. The drawings that accompany it, though, I thought were very nice. They were done in a very much Wally Wood-like style, which I don't object to at all.

Probably the best testimonial I can give ART & STORY is that I've subscribed to it. And believe me, I don't subscribe to many magazines.

RATING 10 / MARK BURBEY

THE GALAXY OF FANDOM V1#1-85¢-24 pages (5 1/2 by 8 1/2) - Published by Chris L. Simmons, 607 S. Pacific Coast Hiway, Redondo Beach, CA 90277

Here are a random bunch of clippings from newspapers and magazines about Star Trek, Space:1999, the San Diego Comic-Con, various comic strips and books, etc., all mixed in with a smattering of non-essential editorial material, sloppily assembled into a pamphlet.

It's a first effort by a new comics fan, and it reminded me of a sentence from the Overstreet Price Guide: "New fans, upon seeing a fanzine for the first time, are often seized with an almost uncontrollable urge to publish their own fanzine." In this case, the urge should definitely have been resisted more successfully.

RATING 2 / J.B. CLIFFORD, JR.

APHELION #2-8 pages-Published by APHELION, Box 2084, Georgia University Station, Athens, Georgia 30602

This is the bulletin of the U. of Georgia Science-Fiction Appreciation Club. It's available for 25¢, or trade for your fanzine, or a letter of comment, or just a postcard requesting it.

It is a minor fanzine, but it is attractively prepared and edited. There are several poems, two short pieces of fiction, a cross word puzzle, some letters, and a not particularly illuminating article on comic book collecting, wherein it is revealed that some collectors will pay as much as $50 for a single copy of Fantastic Four #1.

RATING 5 / J.B. CLIFFORD, JR.

THE OCTOPUS (PULP CLASSICS #11) - $5.00 + 50¢ postage - 5 1/2 X 8 1/2 - 96 pages - Published by Robert Weinberg, 10533 S. Kenneth, Oak Lawn, Ill. 60453

This is a complete reprint of the 1939 pulp THE OCTOPUS, at least it's reasonably complete as it includes everything except one of the back-up stories, but the rest of the departments, as well as the Octopus novel "The City Condemned To Hell" are included intact. Unlike earlier editions of PULP CLASSICS which had stories retyped, this edition wisely reprints directly from the pulp, the pages reduced only slightly in size with no problem in reading them.

What makes this pulp unique and worthwhile, other than that it was a one shot and is exceedingly rare, is that the feature novel was written by Norvell W. Page, using the pseudonym Randolph Craig, the same author who wrote nearly every novel in THE SPIDER series of pulps in the thirties and forties (he wrote all but the first two). Thus THE OCTOPUS is not just rare, it's good!

The story is an out and out horror story about an arch fiend who calls himself the Octopus who uses ultra-violet light and other scientific means to turn normal human beings into hideous, blood-sucking monstrosities, and terrorizes the entire city of New York in the process. The only person standing in his way is the mysterious "Skull Killer" (our hero) who leaves the mark of a skull on his victims. Sound familiar? It reads very much like a good SPIDER novel. This pulp was a reverse of most in that the title referred to what would have been a re-curring villain even though Jeffrey Fairchild (who has two secret identities) is the main character.

The printing and binding on this is very good although for five dollars one would have hoped for the cover to be in full color, instead of the fair halftone we're presented with.

Still, even though the price does strike me as a bit steep, it's worth it if you enjoy good pulps or just want to read a good adventure/horror story.

RATING 7 / JAMES VAN HISE

THE COMIC BOOK PRICE GUIDE #6 - $7.50 + 50¢ postage - 520 pages plus ads (5 1/2 X 8 1/2) - Published by Robert M. Overstreet, 2905 Vista Drive N.W., Cleveland, Tenn. 37311

Since virtually every comics fan has seen an Overstreet Guide sometime in the past few years, a detailed description of the format and contents would be redundant. It's more of the same this year, just bigger and better.

Improvements include a soil resistant cover, an expanded introductory section, 14 pages of quarter-page reproductions of significant comic book covers, and a thoroughly revised section of price listings. Also new for this edition are a survey article on "Good Girl Art" comics, an interview by Jerry Defuccio of Will Eisner, and a humorous two-page comic strip visit to the Price Guide "archives" (art by Landon Chesney). Cover art, by Will Eisner, depicts the major characters from the Spirit.

Prices have gone up, gone down, and stayed the same (mostly up). I found some that were too high, some too low, and others just right. Artist citations have been expanded, "Color" comics are now included with "4-Color" comics (no doubt pleasing Don Rosa), and "Pristine Mint" is now an official grade (reflecting, no doubt, the widespread but not universal practice of overgrading). The date of this year's edition does not appear on the cover, and on the title page it appears as "1976-1977"; possibly less frequent appearances of the Guide may be in the offing.

Personally, I love the Guide and spend many hours just thumbing through it taking a trip through comic book history. Other fans hate it, blaming the Guide for being the major reason for the growth of crass commercialism in our hobby. But love it or hate it, no one can ignore it, for it is the most ambitious compilation of data on American comic books ever attempted and the most useful single book on the desk of the active comic collector.

RATING 9 / J. B. CLIFFORD, JR.

BLOODSTAR - $14.95 - 100 pages (Hardbound, 8 1/2 X 11) color dustjacket - Published by The Morning Star Press, Box 6011, Leawood, Kansas 66206

At a recent one-day science-fiction and comics festival, I shelled out $15.00 for a hardback comic strip creation, perhaps the first like it in the United States. I'd been anticipating it in advance, reading the inside story on its creation in MEDIASCENE. I was eager to get the book because (a) the men behind it were the best, (b) the format was professional, on a larger scale of production than what had gone before, and (c) the strip took up a good 100 pages. I had no qualms and was almost satisfied even before reading it!

The book is BLOODSTAR, a limited edition, numbered hardback with a full color cover by Corben on the dustjacket. Its first printing is 5000 copies. Mine was numbered 3400 which means you may have a chance at getting one of the remaining 1500 or so. Which may give you an idea that this book is one hot item.

And deservedly so.

The story is by none other than Robert E. Howard, creator of Conan, King Kull, Bran Mak Morn and others. The book is titled BLOODSTAR, but it is based on "King of the Northern Abyss", originally considered as the title. It has been adapted to the graphic story medium by Richard Corben.

I scanned the book before reading it. My first impression was that it was not much different than other Corben artwork. But the key, you see, was viewing the art in context with the story. And appreciating the concept and texture of the art. I'll elaborate. Many of the panels are full and rich in image. The idea in each panel is brought across very well because of the

attention paid to the environment, the position, the detail and situation described. Perhaps there is a lack of what you might call "visual cliche's'. Visual cliche's are evident in the color comics, i.e. in a Spiderman or similar comic, city or street scenes are all quite similar and bland when run together; all desks look the same, walls and backgrounds all are made entirely secondary (and worse than secondary) in favor of the main character, and/or action scene. In fact, many action scenes are the best examples of the visual cliche', glorifying the reaction of the super-hero or villain's fist-foot-head against any wall available. And this makes these comic stories very plastic, very phony. Berni Wrightson, Paul Gulacy, Neal Adams, Jim Starlin, Jim Steranko and a few others are capable exceptions who achieve style and artistic personality in the environment as well as the main characters.

One of Corben's strong points is the realistic environment he creates. When you read the strip the first time you should by oblivious to it, but on further readings you'll realize how realistically the visual elements act and react with each other. From such a small thing as the character Grom pulling a timber out of a slimy stream of green ichor, to such a large thing as the superhuge, supernatural beast that flings the hero, Bloodstar, hundreds of yards up in the air, a very hopeless position to be. And if you feel or are moved by Corben's cinematic approach, then I could easily say your appreciation for visual imagination is at a mature stage of development.

Jim Steranko once pointed out that the particular difference that comic strips have over other media is the ability of the reader to make a cross check or cross reference of the visual story. In other words, for whatever reason, you can go ahead in the story, or go back in the story, or merely select a specific portion of the comic strip to read or re-read. And with a cinematic style strip with the length of Bloodstar, you can appreciate this even more.

Upon finishing BLOODSTAR, I had enjoyed the reading so much I regretted it ending. But I can go back and re-read any passage that I wanted to reinforce or rediscover (remember seeing any movie for a second time and understanding it better after seeing something that had slipped past you the first time). This permanence, of course, makes the creation of a comic so critical. Furthermore, on first reading you are drawn along by the pacing, but on second reading you can take your time and enjoy the art. Believe me, Richard Corben has certainly provided grand panoramas on full pages and smaller gems of artistic treasure--100 pages worth.

The story itself is surprisingly similar to "The Valley of the Worm", also by Howard. It is obviously the same story written twice, this being an expanded version. It was a practice not unknown to Howard.

BLOODSTAR has very well depicted action and violence, a brief topless scene, and the best Corben art to date.

I have no doubts that BLOODSTAR will sell out soon. I only feel sorrow for any fans who will miss out by not acquiring this book before then.

RATING 10 / ANDREW WARNER

FICTION ILLUSTRATED #2 - $1.00 - 130 pages (5 X 6 3/4) - Published by Pyramid Publications, 757 Third Ave., New York City, N.Y.

This is the second of the special series being attempted by Byron Preiss Visual Publications, Inc. It is a comic strip in a different format. Although it is a very small digest size, do not let that mislead you as the panels themselves are no smaller than in a normal comic and full page drawings about.

The story this time is science fiction and it's called "Starfawn". The cover blurb bills it as "Full Color Adventure in the Star Trek Tradition!" Visually it stands up to this claim, but not literally. It is written by Byron Preiss and drawn by Steve Fabian. The artwork is outstanding. If you've seen his covers for the RBCC and his illustrations in the SF magazines, you know what he is capable of. Well he brings that same majesty of illustration to the comic page and it's truly breathtaking. But the same cannot be said of the story.

Byron Preiss is a pretty good editor but he unfortunately has a blind spot...his own writing. He has too high an opinion of it. "Starfawn" starts off well enough, what with the mysterious object in space, investigation of it, a crewmember shocked by it in a startling array of color and art, and then a strange alien ship approaching them. But after their capture the story meanders as the characters just run around looking for the plot. They never found it and neither did I. Preiss' writing is alright from the technical standpoint, it just needs something to hold it together as it just becomes an unconnected series of incidents and ideas. The ending seems anti-climactic. We don't really care. And when the reader doesn't care, then the writer has failed.

Back to the format itself. It is rather small and tends to be rather difficult to find unless you're looking for it, which would indicate it is probably doomed to failure for this reason if for no other. I think a larger format, more of a comic book size, would have worked better from many standpoints, including the ease in finding it on the stands, and thus in its potential sales. But Byron is trying to do something different, although logically different is not always good. Larry Bigman expressed it best to me when he said that he admires what Preiss is trying to do, but not the way he is doing it.

RATING 7 / JAMES VAN HISE

STAR TREK ANIMATED SERIES INDEX - 50¢ - 14 pages unbound - Published by Craig Henderson, 13301 Zircon Dr., Bowie, Maryland 20715

This is a complete index, just as the title implies. It lists the title, writer and a brief story synopsis of all 22 episodes. It also lists each episode's original broadcast date, all the dates it was repeated and which of the nine series regulars had speaking parts. It also lists all the creative credits (the animators, etc, whose names were flashed on the screen so fast you barely had time to read the first name out of twenty). It's a good job on something that was needed.

RATING 10 / JAMES VAN HISE

THE COMMUNICATOR #4-5 - $1.00 - 76 pages - Published by the Florida Institute of Technology Society for Science Fiction and Fantasy, Campus Box 5597, f.i.t., Melbourne, Florida 32901

This zine has a little artwork but is primarily an SF zine as it has articles about SF in films and television, interviews with Joe Green, Walt & Leigh Richmond and Gene Roddenberry. Most articles concern science fact and fiction. It has plenty of photos, all well reproduced, especially one of Caroline Munro from "The Golden Voyage of Sinbad" (I've always had a soft spot for her). There's an excellent short cartoon done in the "Doonesbury" format of layout and linework which is one of the best imitations of the strip I've ever seen. It's actually funny! There's even an article on Stanley Kubrick and the genesis of his new film BARRY LYNDON. There's also other article on film and television circa 1974-75.

All in all it's a pretty worthwhile magazine.

RATING 8 / JAMES VAN HISE

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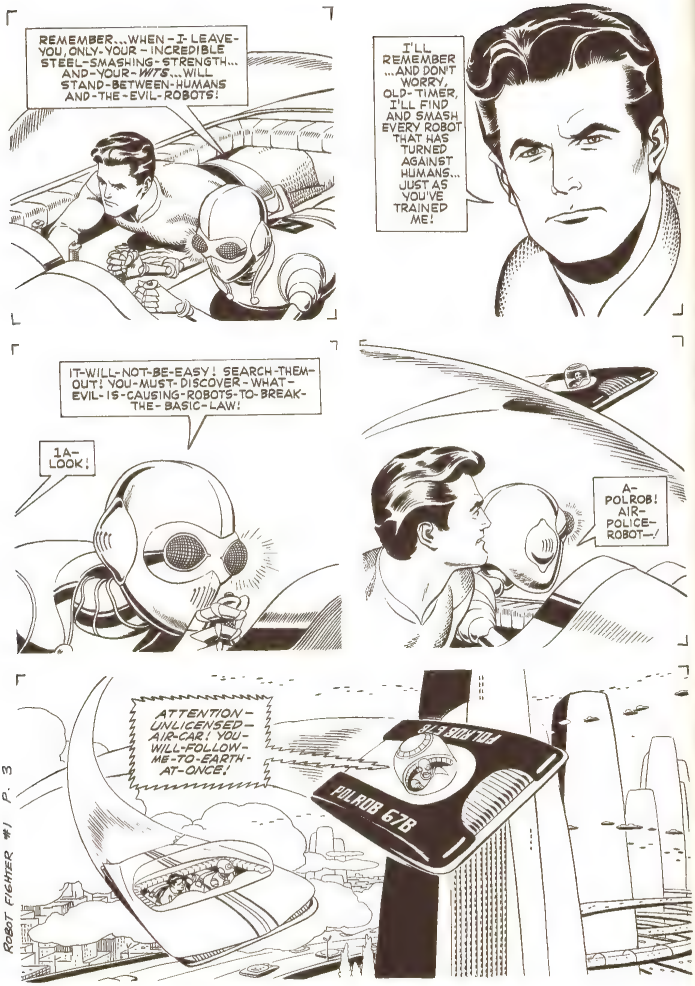

REMEMBER...WHEN - I - LEAVE - YOU, ONLY - YOUR - INCREDIBLE STEEL - SMASHING - STRENGTH... AND - YOUR - WITS...WILL STAND - BETWEEN - HUMANS AND - THE - EVIL - ROBOTS!
I'LL REMEMBER ...AND DON'T WORRY, OLD - TIMER, I'LL FIND AND SMASH EVERY ROBOT THAT HAS TURNED AGAINST HUMANS... JUST AS YOU'VE TRAINED ME!
IT - WILL - NOT - BE - EASY! SEARCH - THEM - OUT! YOU - MUST - DISCOVER - WHAT - EVIL - IS - CAUSING - ROBOTS - TO - BREAK - THE - BASIC - LAW!
1A - LOOK!
A - POLROB! AIR - POLICE - ROBOT—!
ATTENTION - UNLICENSED - AIR - CAR! YOU - WILL - FOLLOW - ME - TO - EARTH - AT - ONCE!
POLROB 67B
POLROB 67B

ROBOT FIGHTER #1 P. 3

MAGNUS, ROBOT FIGHTER

4000 A.D.

BY JAMES VAN HISE

In early 1962, an idea was born in the mind of Chase Craig, editor of Western Publishing Company (Gold Key). This idea was to do a comic which took place in the far future, such as their comic The Jetsons did, except that the science fiction concepts would be treated seriously. He wanted it to be about a future society dominated by robots.

Russ Manning first heard of the book when in March, 1962, Jack Taylor, the Art Director, mentioned to Russ that he was being considered for the book. Russ immediately went to Chase Craig to ask him about it. They discussed the idea and Russ was able to not only land the art assignment but the writing assignment as well due to his having read a great deal of science fiction. Due to the concept still being in a very simple form, that of not much more than an idea, Russ was given free reign in developing and fleshing out the character. Manning had decided to make the character a Tarzan of the future. Man at his simplest. Originally he gave the character a gimmick...a stone hammer slung at his waist which he would use to overcome robots. The names Manning submitted for the character were Hammer, Mann and Magnus. Chase, and his assistant Zetta DeVoe, went over Mannings layout for the character and made suggestions. That they adopt the name Magnus was one of them. It was Manning's wife, Dodie, that suggested he drop the idea of the hammer and replace it with a form of super karate.

Originally, there were two concepts for the costume Magnus would wear, both different from what he finally did wear. The first was just a pair of red trunks and a pair of strapless soles that stuck to the bottom of his feet. The second was a sleeve-less jump suit such as most other characters in the Magnus comics wore. The just trunks costume was chosen and Manning drew the entire 27 page story for the first issue with this costume. It was sent East and then promptly returned with a request that Magnus wear some clothes. It was okay for Tarzan to run around half clad, but not Magnus, for whatever reasons. Manning then submitted more costume designs and the tunic, trunks and boots was chosen. He then went through the strip and drew the costume on Magnus in all the panels. On the first page he gave the coloring instructions but neglected to mention what color the boots were to be, just assuming the colorist would realize that boots are black. The colorist didn't and thus is the origin of Magnus' unique concept of white boots.

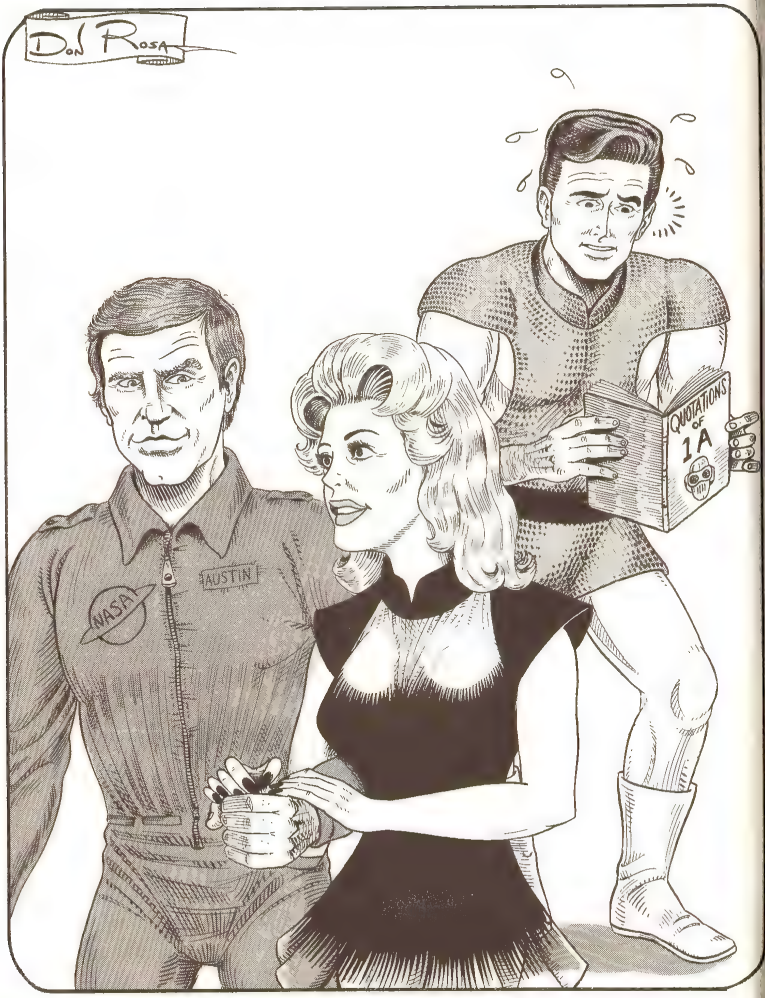
Thus although Magnus was not solely created by Russ Manning, it was largely shaped and molded by him from ideas suggested by others. The late artist Jess Marsh, who drew the Tarzan comic for many years before Russ Manning took it over at Gold Key, suggested the human mind computer which was used by the robot H-8 in Magnus #1. One might also trace this idea to a story which appeared in the E.C. comic WEIRD FANTASY #17 in the story "Ahead Of The Game" which appeared in 1953.

Although there were several other writers who worked on Magnus throughout its existence, Russ Manning was the chief writer as he wrote the first issue and others and often reworked the stories in issues he did not write. The robot speech receptor implanted in Magnus skull was Manning's idea, one which he came up with while writing the first story.

The first issue of Magnus hit the stands around November of 1962 when Gold Key was publishing quite a few titles, many of them one shots. But Magnus was no one shot. It was announced as a quarterly in the first issue and it remained so throughout Russ Manning's five year tenure on the strip.

The first issue introduced us to Magnus and the world of 4000 A.D. It is the glittering world of the far future often pictured in science fiction. The entire continent of North America is now one multileveled city called North Am. But there is a fly in the ointment. Mankind has become too dependant on his robot servants, and in subtle deadly ways the servants have become the masters. This is what Magnus has come to stop and to prevent from growing. At the left he discusses his purpose among humanity with his teacher, the robot 1A, from page three of Magnus #1. At first Magnus wanders among the people, observing them. He takes no direct action until he sees a robot destroy a book some children were reading about tyrants of the past. Despite its built in directive, this robot is giving orders to humans. The children push the robot over a ledge, destroying it, but Polrobs come to take them away...for destroying a renegade robot. Magnus goes into action and destroys the two robots. He has struck his first blow in the revolution against the robots. In escaping the robots he meets another robot resister, Leeja Clane, daughter of Senator Clane of North Am. Here, for the only time in the entire series, he reveals his origin. Magnus explains that he was an orphan and that as a baby he was taken by 1A, a robot, to a bubble-house in the deepest part of the Antarctic Ocean. He was raised by 1A, who is a robot with virtually human intelligence who can see what evil robots are doing to mankind. Magnus was trained in every science known to man, but his intellectual training was not confined just to hard science. One scene shows a young Magnus reading The Philosophy Of Thomas Jefferson. And then, as Magnus put it, "with the most perfect method ever achieved, he trained my body...my muscles and nervous system...to steel smashing strength!"

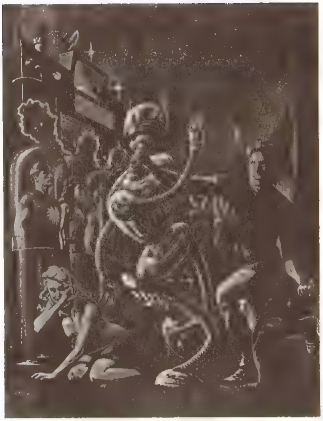
On the subject of Magnus robot smashing ability, it is interesting to note that no one involved in the creation and development of the character knew anything about karate, just as very few people reading comics, even today, really know anything about karate...other than the name. Manning readily admits that he really knows nothing about karate and feels, in looking back, that the way he drew Magnus demonstrated this lack of knowledge on his part. In the letter column of Magnus #5, a reader asks to have them show Magnus using other forms of karate such as kindo and judo. The response they gave totally ignored the question, thus revealing that they didn't know what the guy was talking about, although the question itself, obviously delivered by someone with some working knowledge of the subject, demonstrated that Manning's bluff was far more successful than he gives it credit for.


DON ROSA
NASA
AUSTIN
QUOTATIONS OF 1A

The remainder of the first issue of Magnus details his encounter with his first truly evil intelligent robot, the chief of Central Rob, M-8 (which the robot himself says he pronounces as "hate"). The encounter is powerful and the dialogue amid the crushing battle is well handled. Russ Manning did an excellent job on the writing and as good as many of the issues were that followed, this issue remains the best, storywise, of the run.

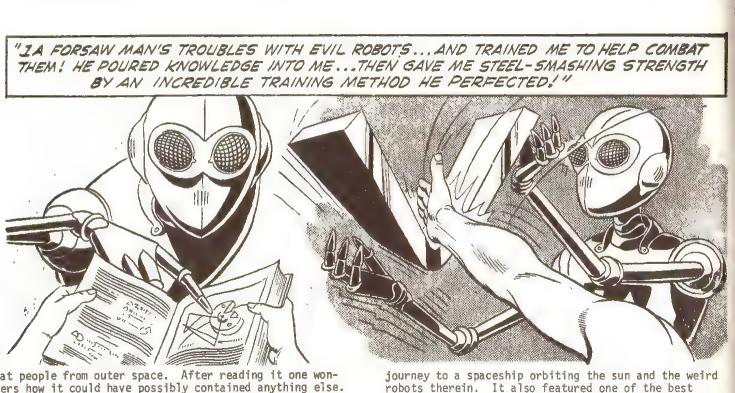
During the first year of Magnus one can see Russ Manning's art developing, his lines becoming bolder, his style more powerful. Although the art in the first issue is very good, excellent in fact, it is not the more polished style of drawing we would come to know by issue number five. Russ Manning had been doing work for Gold Key for several years (besides in many of their movie and tv titles, he did strips in the back of many of the early issues of Dell's Tarzan) and his style had gradually been maturing. But it was during Magnus that it developed the most in the shortest period of time. By Magnus #18, four and one-half years later, he had not only hit his stride in doing more detailed backgrounds and breathing more life into his characterizations, but was also doing with light and shadow marvelous things to enhance not only the mood of the story but the design of his creations. As great as the work he has done on Tarzan since he left comic books has been, it doesn't begin to approach the mastery of imagination revealed in his ultra-SF work on Magnus.

The stories in Magnus introduced many new comic fans, myself included, to many marvelous new worlds of science fiction. The first issue introduced us to the world of Magnus in general, and to him in particular. The second issue seemed to only mark time as Magnus battled a robot duplicate of himself. The third issue introduced the recuring villain Xyrkol (pronounced Zurkol) and took Magnus from a North Am beseiged by a gigantic robot, to a distant planet and back again. The fourth issue took us to the world beneath the sea circa 4000 A.D. and the many food processing laboratories which of needs exist there to help supply the vast needs of North Am's population. In the fifth issue, even before we are introduced to the threat of the reappearance of Xyrkol, we encounter luxurious floating restaurants drifting high over North Am on magnetic beams. In this issue, when Magnus encounters the threat of Sigma, an apparently immortal robot, he turns to his mentor, IA, for help. Although Leeja comes across a bit too much as a dimwit in this issue, the story is still very tight and the use of a pure black and white panel covering two-thirds of the page, purely for its effect and impact, again show the stuff of which this comic was made. It was



things such as this, the artwork not just telling the story but working hand in hand with it, that set it off from any of the other comics on the stands. Issue five was the first issue since number one that was solely written by Manning, which further explains the careful integration of story and art. Issue six, which wasn't written by Manning, further introduced us to the world of 4000 A.D. In this case it involved an Earth probe project in which machines bored into the Earth with archeologists and their families who set up living quarters and labs underground. But even here the robot threat rises in the form of a robot built of a new super hard metal discovered by the scientists, a robot which rebels and takes over. The story has plenty of action and even weird underground monsters called Troglodytes. This was unusual as this was the only time any non-metallic monsters appeared in the entire series.

Number seven was written by Manning again and was called "The Power of the One Thousand" and referred to the humans Magnus had freed from Central Rob in issue one. The story introduced us to the Gophs, the petty criminals and social misfits who live on the very lowest levels of the city. Manning admits that he tends to put a lot into his stories and this one is a prime example as it also has a plague that destroys robots, the re-return of Xyrkol, and a journey 60,000 light years from Earth to the planet Malev-6 which is a robot world. This world is one gigantic electronic brain which even has an origin of how it came to be. Magnus uses his wits as well as his strength to defeat it, although his ultimate salvation comes from the power of the linked one thousand minds who search the universe mentally looking for him. Issue eight, also written by Manning, revealed more of the wonders of North Am, in this case North Am's weather control station and that a thousand years before a war had been fought over its institution. The imagination unleashed by Manning in his art here is nothing short of glittering, from the wonders of the festival to the encounter with the ancient battle rob which takes over weather control. This issue ranks as one of the top five in the series. The story had even more elements than those which we saw in it as Manning agreed when his editors said they felt it had too much in it when they got to things like


"IA FORSAW MAN'S TROUBLES WITH EVIL ROBOTS...AND TRAINED ME TO HELP COMBAT THEM! HE POURED KNOWLEDGE INTO ME...THEN GAVE ME STEEL-SMASHING STRENGTH BY AN INCREDIBLE TRAINING METHOD HE PERFECTED!"

cat people from outer space. After reading it one wonders how it could have possibly contained anything else.

Number nine had robots which contained the thought processes of a man who had died. He had programed the robots to seek revenge on Magnus and the council of North Am because they refused to follow his design for mankinds' total dependance on robots. Due to a powerful force field, the robots are invincible. They're so successful in resisting every means of destroying them that they finally have to be dealt with by tricking them into a rocket and blasting them into space.

Issue ten has another return engagement of Magnus versus Xyrkol. This time Magnus tracks him down at the south pole, and for the second time (he also did it in number five) uses Xyrkol's body to smash a robot! For the first time Magnus actually captures Xyrkol, but that is not the climax of the story. This comes when he must defeat a giant android built by Xyrkol. This issue has something else to recommend it. In the "Robot Gallery" (a page where they publish drawings sent in by fans) there's a marvelous drawing of a weird guard rob done by one Walter Simonson of College Park, Maryland. And if there is any doubt that it's the same Walt Simonson whose art is much admired today, all one has to do is look at the signature. This was in 1965!

Fan writer and publisher Richard Kyle sent editor Chase Craig a synopsis about a talking dog. Chase didn't use it but Manning used it for inspiration when he wrote "Beasts of Steel" for issue #11. This also ranks near the top of quality issues in the series as it introduced us to the intelligent neo-animals which included a huge snake, a puma, an eagle, a raccoon and two talking apes. This issue marked the first return of Mekman from issue number two. Mekman uses robot wolves and gorillas in his plot against North Am. This story has an unusual touch in the way Mekman uses a post-hypnotic suggestion to overcome the psycho-probes designed to cure his criminal tendancies.

In issue twelve a madman plans to destroy North Am through the use of volcanoes and earthquakes. When he is made to realize that he's sick and needs help, his robots won't let him end his plan and they continue on without him, as they were programmed. Again in this issue, the defeat of the robots is not the climax as they had done their work too well. The story has twists and turns every step of the way. The three-quarter page panel on the last page adds a beautiful touch to the end of the story.

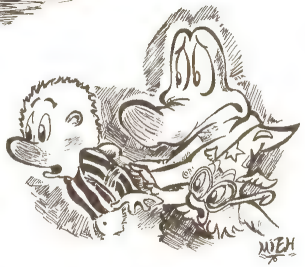
Issues thirteen through nineteen continued to maintain a high level in both story and art. All of them had high points and memorable moments. #13 had its journey to a spaceship orbiting the sun and the weird robots therein. It also featured one of the best covers of the entire series. Number fifteen featured "The Weird World Of Mogul Badur", and weird it was, as well as one of the best of the Magnus adventures. The journey into another dimension and the bizarre world therein revealed as yet new heights in Manning's art and writing. Number sixteen reintroduced the characters introduced in number eleven, namely Danae and her neo-animals. This issue had a talking neo-dog and inbetween the action was a lot of good writing involving conflict of characters and emotional development. It's another example of why this comic was so different, so special, from others. Number seventeen had an alien from space and a lot of bizarre action, as well as Russ Manning art in tip top form. In number eighteen IA makes a surprise reappearance when Magnus becomes a fugitive from North Am when he's falsely accused of being a non-human alien. The story has its usual twists and a lot of incredible Manning art.

In number twenty and twenty one the writing seemed less inspired than in previous issues, and Russ Manning himself admits that he didn't think his last issue, #21, was very good. The last issue he did got into magic and fully costumed Indians and seemed way off track from the directions the series had been heading. Issue #22 was a reprint of number one as Manning left Gold Key entirely to begin working on the Tarzan newspaper strip.

Issues 23-28 were drawn by Paul Norris, and were as ineptly drawn as they were written. As far as I'm concerned the series ended when Manning left the strip. Gold Key has been reprinting many issues of Magnus over the past three or four years, and even they have only chosen the Manning issues. Recent word has it that due to the good sales of these reprints, that they are going to do some new Magnus stories. The quality of them remains to be seen as it was Russ Manning's driving force in both story and art that made this comic one of the best, and perhaps the best comic to come out of the nineteen sixties. Despite Marvel Comic's claim that science fiction comics don't sell, this was one that not only sold...it was good! As often as Marvel has tried SF in their books they have yet to capture the vividness or the sense of wonder that Manning gave to Magnus in his stories and art. Magnus world of 4000 A.D. seemed tremendously real, and the fact that information about it was expanded and added to throughout the series made it that much more real. It was on Magnus that Manning came to fandom's attention, and this strip remains as his crowning achievement in comic art.

A KELLY-POGO PORTFOLIO

AT RIGHT: POGO MEETS A PUBLISHER! AND ON THE NEXT PAGE HE MEETS SOMEONE EVEN MORE AMAZING.



By WALT KELLY

POGO

A famous swamp dweller (comic-strip variety) visits th

Cartoonist Kelly pilots the good ship City of Waycross past big cypress tree

CARTOONISTS are very much like people in one respect: they often entrap themselves in risky situations of their own devising. So it was that I, the oldest boy cartoonist in the U.S., found myself not long ago on an air transport out of New York winging my way to south Georgia and the Okefenokee Swamp. For five years I had been drawing a comic strip called Pogo (from the possum of the same name), which was based on my own conception of animal life in that very swamp. Firsthand knowledge had nothing to do with this fantasy, and secondhand knowledge, naturally, ran it a close second.

The Pogo strip more or less enlivens 450 newspapers; and 450 editors, at one time or another, had asked the same question: "What? Haven't you *ever* been to the Okefenokee?" (Editors, late at night, have as much trouble with pronunciation as anybody.) The answer was usually "No," with an occasional cryptic "Maybe."

Actually, my knowledge of the swamp was as good as most and better than some. A good many people think that Okefenokee and the Everglades are the same thing. That is untrue. The Okefenokee, meaning "the land of the trembling earth," is in Georgia. The Everglades is someplace else.

Friends who are not cartoonists had often said to me: "How can you draw a swamp if you've never been there?" Friends who *are* cartoonists knew better than to ask. Some people said: "If you go to the swamp, all your ideas may change. You will not find it the way you picture it and you will be reduced to appearing on TV or going from door to door selling sauerkraut and succotash."

It was while I was pondering the merits of the canned-corn racket that I received a phone call from the amiable Mr. Frank Barfield, general manager of the Waycross, Georgia, Chamber of Commerce. "Walt," he said, "we folks in Waycross would love to have you come and address our annual meeting. I know it's short notice, but the fellow we had booked is took bad with the cowpox and I . . ."

Well, I snapped up the opportunity. As I was about to hang up, Frank added as an afterthought that the town of Waycross is right on the edge of the Okefenokee. I didn't pay much attention because I was already rehearsing my speech. It was not until I was on the plane that it came to me in a flash that here I was on my first visit to the swamp.

Quickly everything I knew about the Okefenokee came to mind. Statistics will prove that the swamp is over 40 miles long and 20 or 30 miles wide, but not I. In the thirties, most of the area had been designated a National Wildlife Refuge. Also, the swamp is the headwaters of one of Stephen Foster's most popular songs. Foster played around with the line Way Down Upon de Pedee Ribber, before he took a firm grip on himself and picked Suwanee off the map.

Somewhat like Mr. Foster (at least, I was also broke at the time), I had picked the Okefenokee, the headwaters of the S'wanee, from a map. Since then, the newspaper swamp and the real swamp have differed in certain particulars. For example, Pogo pals around with porcupines, ground hogs and a few other sprats (including a moose and a tiger) who have become indispensable to Kelly's swamp but which the big real McCoy has been getting along without for years.

Rumors That the Swamp Is Drying Up

Also, I have always kept my swamp pretty well moistened (about three parts water to one of land), but recently I had heard that the Okefenokee was drying up. The place needed four feet of rain, so it was said. Sitting in the plane, I tried to picture four feet of rain. I decided that the best place from which to view it would be from above.

But then the plane landed in Jacksonville and there were three hearty-looking citizens of Waycross waiting to greet me. Almost immediately I ran head on into a mess of friendly, informal, off-the-cuff, deep-fried American talk. "Looks like rain," I said to Mayor MacGregor Mayo.

"It looks like it," the mayor answered mildly, "but it's not."

We were in the mayor's car headed back into

Most shattering experience of the swamp tour occurred when Kelly, accompanied by brain children Pogo Possum and Albert the Alligator, spo

MEETS A POSSUM

real Okefenokee—and finds it full of wild animals. Here's a report by Pogo's creator

Georgia. The windows were rolled up tight and there were four cigars going. "The weather is worse in here right now," said Chuck Dixon, city manager of Waycross, "than it's been outside for thirteen years."

"Open a window," suggested Hugh Kroell, a local civic leader. "We're across the state line and back in Georgia. Get a few lungfuls of that sovereign, tax-free air."

The mayor puffed and said, "In the old days you'd get a stiff wind out of the swamp"—he waved to the left and I realized we were passing the outskirts of the Okefenokee—"and that air would be just about 110 proof alcohol. Old-timers said it was fermenting vegetation and the best thing to catch it in was a ten-dollar copper boiler."

"A wind like that would be bound to be stiff," said Hugh. "Since the government's had a preserve in there, though, the air hasn't had the same quality. Not so pure. . . . mebbe not more than 86 proof."

"It's too dry," added Chuck. "In fact we haven't had enough rain to wet down the bullfrogs in the past two-three years. There's grown frogs back in there with feet like ostriches. Never will learn how to swim."

For the first time now, off to the west, I could glimpse flat sheets of water and twisted trees rising directly from the pools. Straight, almost orderly, stands of pine contrasted with enormous gnarled cypress stumps. I had a feeling of being beckoned inside . . . just to see what lay behind the next little island. I hummed a bit of Chloe.

We entered the swamp proper at its northeastern corner, on the Waycross side. There is a city-operated natural park there which shares with the Okefenokee National Wildlife Refuge the responsibility of preserving the swamp in a state as close to its original condition as possible. Liston Elkins, sandy-haired, cheerful and stocky, an ex-newspaperman, is director of this Okefenokee Swamp Park and soon he was greeting us as we pulled into the section known as Cowhouse Island.

The swamp people call an island a "house." Liston pointed around Cowhouse and explained its name: "This is where the Seminoles used to hide the cattle they stole from the settlers."

The Real and the Unreal Okefenokee

At the moment all I could see was the peacefully inviting lagoon that lapped at the foot of the clearing where stood the park entrance. So far the swamp looked like pictures and descriptions I had seen. True, it did not resemble the swamp I carried around in my head, but then that swamp is full of little characters in red and blue jackets borrowing sandwiches from one another.

But it soon became apparent that the real Okefenokee is every bit as unreal as the unreal Okefenokee whose headwaters rise in my skull. We walked down the bank past trees hung with gently swaying Spanish moss. Some of the trees were "out of drawing"—that is I'd have had to redraw them if they'd been in a Sunday page—but they were nice enough props, though quiet types. I could imagine that Pogo Possum and Albert the Alligator were by my side. And then, near a little boat run, we met a blue-jeaned figure—holding by the tail a fat furry creature which I knew to be a possum, though it was hard to believe. I tried to imagine introducing this animal to Pogo. That wasn't easy. It resembled Pogo about as much as it did me (some of those present said the latter resemblance was remarkable).

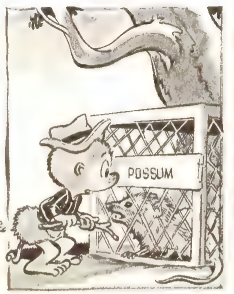
The man holding the possum was Lint Lucas, gamekeeper extraordinary, one of the guides at the swamp park. Lint has a capable, yet gentle, manner that allows him to handle the wildest game without their handling him.

The possum eyed me warily and I gave him look for look. Quickly I resolved that if this cousin of Pogo leaped at me or acted at all unmannerly, I would feign dead. Then if he stopped and left me alone he would be the laughingstock of Okefenokee Swamp Park: the only possum ever taken in by a man playing possum.

In a few minutes Lint had proved to me that the possum meant no one any harm and I went so far as to pet the creature on the back of the head. While we had our pictures taken together, the quiet little animal showed the same forbearance that I like to think Pogo would have in the presence of such human nonsense.

As I was thus making like a hero, another tall, weather-beaten man came up and Liston said, "Walt, I want you to meet Will Cox, one of the greatest outdoor or indoor guides in all the world."

Will Cox was wearing the same sort of blue jeans



formidable creature—which turned out to be an original-type possum. Albert and Kelly were embarrassed, while Pogo thought he'd been insulted

"What the world needs is more natural swamps and fewer man-made ones disguised as civilization"

as Lint, the same friendly, wide-as-the-world grin, the same kind of banged-up felt hat—but a different kind of animal. His animal was a bright-eyed, black-masked raccoon, and its tiny dark-skinned hands clung to Will's jacket with a deceptively endearing clutch.

Liston saw me eying the hands. "They're strong enough to open an oyster, without using a knife," he said.

The coon was not as passsive as the possum. Will kept it on a chain, for it was well-fed and wild, and old-timers told me such a creature could lick double its weight and more in anything you can name. I scoffed and named a lively old lady in Bridgeport, but I did not know her weight (it having been a family secret for many years) so the match was not booked.

Left to his own devices, I thought, the coon would have been about as engaging and full of charm as the Rackety Coon Chile of my comic strip. But Liston's poor coon had a publicity man and had to have his picture taken with me. He was said to be sleepy, but his yawn was the fastest I've ever seen and it ended in a click. Of course, I can't entirely blame him. Dressed as I was in New York-cut clothes complete with hat, I must have been an alarming sight to the poor coon. Anyhow, he acted frightened and, not wishing to scare him or me any more than necessary, I kept a polite distance. Will Cox looked up, saying, "Them photographers want to get a picture of you and the little fellow. I'll keep a tight hold of the coon with this chain, but I don't know who's going to hold you."

The two photographers laughed inordinately at this, popping flash bulbs, slapping each other on the back, taking pictures of each other and exchanging autographs. But at last order was restored and we posed for several shots.

The Alligators Had No Cigars

We went to the boats then, for on this first day we hoped to look at the eastern interior and the next day we planned to drive to the western edge. As we walked toward the boat run, we passed a large concrete tank and I gazed in casually—to see a huge wriggling mass of characters which I finally identified as alligators. Not one was smoking a cigar, as is the custom of the boss alligator in Pogo's swamp. Some of these gators were too young for cigars, it is true, being not more than two or three feet long, but there were a few who looked like they could do with a smoke.

"What would happen if I threw a clear Havana in there?" I asked Liston.

"They'd eat it about as quick as any ordinary cigar," he replied. "They're not fussy. They'll eat anything."

I watched them crawling about for a minute and idly wondered where Pogo's friend Albert the Alligator keeps his matches. None of these had pockets.

Once we were in the boats, Will Cox took charge. He explained that gators abound in the swamp and that the low water had concentrated them in a few places where the fishing was still good. Once in a while a gator will pull a dog into the water, he related, but they seem to prefer fish. (I recalled that Albert had once remarked upon the sour taste a dog has, after he had accidentally bitten down on a friend.)

Our way through the swamp was quiet. Once in a while a far-off bird gave a lonely cry and now and then a fish would jump. These sounds seemed to make the peace of the deep woods all the more serene. Around us stretched an unbroken and unspoiled wilderness. There were no picnic tables or policemen; no baby carriages full of brown paper bags and banana skins; no perspiring hikers grunting through the underbrush. Yet everywhere one could sense that living things were at hand. The dark-tunneled corridors of trees, reflecting their grace in the winding waterways, gave promise of hidden, mysterious wonders. Waiting there somewhere, everywhere, were all the delights usually known only to small boys and old men. There was peace and with it excitement. It was as much fun as lying on your stomach on a summer hillside and watching the ants among the grasses.

"This place," I said to Will Cox, "is as good as any swamp that anybody ever thought of."

"Since you asked me," replied Will, seriously, "I'll tell you why those bushes there are called *hoo*-rah bushes."

"I didn't ask . . ." I started.

Mr. Cox said loudly and firmly, "When the good Lord made the earth and all its adornment He put *hoo*-rah bushes in too, but He gave them a sort of unpopular blossom, which hardly nobody don't like very good. Well, at the outset, all the little bugs were jealous of the bees; when the bees went to work on blossoms there wasn't very much left for the little other bugs. So when the bees came up on the *hoo*-rah bush, they couldn't suck it at all . . . it was terrible. Then, all the little bugs hollered . . ." Will paused, then cried in a great voice: "*HOO*-RAH!"

We jumped. One of the photographers, when he recovered, ventured the opinion that the tangled mass of brush got its name through a resemblance to the fabled Hoorah's Nest. Will looked unconvinced.

Besides the *hoo*-rah bush, I learned about otters before we joined the others at an outdoor swamp supper. As we walked toward the campfires after returning to the Cowhouse, we came upon a tank containing six otters. These fellows, native to the swamp, seem to think they are already in a comic strip. They clown about, showing off, swimming on their backs and doing nip-ups in the water.

I drew some sketches with the thought that I might hire one or two such people for the strip but the sketches now look a little like cave drawings. However, as soon as I find a good picture of an otter, discover a good name for him and work a way out of this present interminable sequence, I shall offer some lucky otter employment and wealth beyond his wildest dreams. (On second thought, perhaps a little care should be exercised; who knows how wild an otter's dreams might be?)

Reminiscent of Pogo's Swamp

In the next couple of hours I was reminded many times of Pogo's swamp. An outdoor table, over which Miz Beaver might have presided, was set in the clearing behind the trees which rimmed the island. Close by, a huge pot, similar to the one into which Deacon Mushrat one time thrust an associate, hung over a glowing bed of pine coals. Duck pilau ("perloo," Pogo's associates call it) simmered within. A shallow pan—large enough to hold the household laundry of a medium-sized family, in, say, Sandusky, Ohio—steamed away over another fire. It held venison stew, and the smell alone contained enough vitamins to nourish a busy pack of cub scouts.

Mrs. Carlie James, a native of the swamp who was in charge of the "fry," blinked two big brown eyes at me and said, "There's a friend of yours over there."

She showed me a pan in which something resembling a roast pig nestled in a ring of yams. It looked good and it smelled good. "That's possum," explained Mrs. James, as softly and as kindly as only a woman can in such circumstances. I swept my hat off and would have stood at attention, except someone came up at that moment and offered me a taste of rattlesnake salad.

The salad proved to be delicious, something the swamp people should box like salt-water taffy for the tourist

trade. All of the food disappeared down the throats of 30 or more guests, including me. It came on dark and I wouldn't have known what I was eating, but Mrs. James kept me informed.

The next day, despite threatening weather, we drove 70 miles to the western side of the swamp. There the Suwanee flows out of the vast swampy plateau. It is a picturesque stream, not exactly in the way pictured by Stephen Foster, but streaked with sand bars and with the twisted, corded, armlike roots of gigantic cypress trees lining the banks.

Along it were any number of spots where Pogo and Albert might have tethered a flat-bottomed skiff while they sunned themselves and fished. In fact this whole area had more of the fantastic look a comic strip needs.

Roy Moore, manager of the Okefenokee Wildlife Refuge, introduced me to one of his guides, Jewett Hall. Jewett, typical of the tanned, soft-spoken, resourceful-looking people of the swamp, told me that we would have to walk along a canal bottom in order to reach the spot where the boats now were tied. "The water's way down," said Jewett. We were walking along a grass-grown canal which seemed as if it had never been anything except slightly muddy. "You mean there's usually water all over this?" I asked.

"Right where you're stepping now," observed Jewett, "the water should be about half a leg deep . . . not half a leg on one of them basketball players, but half a leg on something more ordinary —say a giraffe."

As the boats chugged through the riffled waters of the lake past innumerable swampy canyons and waterways, all looking mysteriously inviting, Roy and Jewett filled me with the lore of the alligator. Albert's cousins are, strangely enough, not particularly feared by the men in the swamp, who seem to have an affection for them.

"Heard of a man being hurt once up on the Altamaha River by a gator," Jewett related, "but never saw it happen. Usually, you leave the wild things alone and they'll do as much for you. An alligator got mad at a boat one time and bit the side off it, but other than that, they're more good than harm."

"An alligator will eat anything, edible or not," explained Roy, "as long as he gets it into his mouth lengthwise. Wood, soda bottles, big fish, anything."

Knowing what I did of the habits of a certain alligator of my acquaintance I could understand this very well.

Possum Given Credit for Rain

The dark water suddenly showed rain ripples. We headed back to the camp and just got into the cabin when a cloudburst descended. Above the roar of the rain Roy hollered, "They'll erect a monument to your possum now. This is the first heavy rain in a year."

"This looks like a couple of inches coming down," said Jewett, "and not a day too soon. Maybe it'll help us with our fire. Couple months ago a fieldworker made a little brush fire to warm his hands. His mule swung his tail over the blaze, absent-minded-like, and the tassel of the tail caught fire. Off went the mule like a mule with his tail on fire and set a couple of acres of pine ablaze. Before we could get at it we lost thousands of acres. Even now part of it is still burning." If a fire had to be started, that sounded like the most ridiculous way possible; as a comic-strip artist I had to admire it.

"Fire, flood or drought," observed Roy, "we can somehow live through. Our worst trouble in trying to maintain an unspoiled, natural wilderness in all the beauty we have here remains people. Lot of men wanted to drain the swamp, some have logged it, others have tried to dig for minerals . . . now a few want to take it away from the animals and drill for oil."

Looking out toward the rain-swept swamp, I thought it probably was not at its most beautiful and yet there was a proud dignity to it. I hoped it could be kept unspoiled. The gray-white trees were beginning to darken from the wet. In back of the slashes of timber the secret deep of the forest showed black with an occasional bird flash streaking through a sheltered corridor. Somebody was hurrying home to dinner . . .

Later, after I had made the speech in Waycross and had spoken my farewells, I hurried to the plane, sad that I had to leave. Liston assured me that the visit had been a success in spite of the speech, for during my stay they had received five inches of rain, the most in two years.

As the plane took off (this time from the Waycross airport) I caught a last glimpse of the tumbled, spreading, silver-laced refuge below. It was true that it did not resemble my imaginary swamp in all details. It lacked hot- and cold-running water. The animals did not have the advantage of Dr. Howland Owl's sage misinformation. No circus bear or high-pressure fox advised them to sink their money in water stocks. There were no railroads being dug through to China. Despite the absence of such modern conveniences, however, the inhabitants all seemed to have a large measure of peace and beauty. It seemed to me that what this world needs is more natural swamps and fewer man-made ones disguised as civilization.

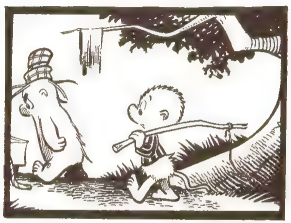
"More swamps in '56," I said to my seat companion. "That's our motto."

"Huh?" he said, and looked at me with a careful eye.

But I was going to sleep and thinking of what the smiling, quiet people of the swamp had said as I left. "Hurry back," they'd said. It sounded like a good idea. Next time I'd take Grundoon, a boy who walks like a ground chunk. ▲▲▲

Collier's for April 29, 1955

WALT KELLY CREATOR OF POGO COMIC STRIP DIES AT 60



Walt Kelly 1913-1973

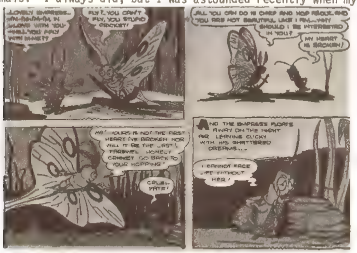
DELL COMICS ARE GOOD COMICS

WRITTEN by
Jeff Gorrell

FRANK THOMAS AND HIS FUNNY BUGS

Frank Thomas probably is best known for his drawing of Dell's superhero, The Owl (mistakenly labeled "Dell's only superhero" by me in RBCC 120; there were others). He also drew some miscellaneous strips for Centaur Publications, a human feature called "Buddies" for Dell in Popular Comics (beginning in issue 87; I don't know when it ended), "Hank and Lank" in Camp Comics, and some of the most interesting funny animal artwork of the early Forties. His funny animals, however, do not have fur, feathers or reptilian scales. They have chitinous exoskeletons, antennae, and extra sets of legs.

I suppose that you will accept insects as being animals. I always did, but I was astounded recently when my


ALL YOU CAN DO IS CHEW AND WOP FRUIT, AND YOU REN NOT BEAUTIFUL LIKE I AM...WHY SHOULD I BE INTERESTED IN YOU?
MY VISION IS BLURRY!
NO! THE BARBERS MOPS AWAY ON THE RIGHT ARE LARVAE CLOSE WITH HIS SHATTERED CARAPACE...
I CANNOT FLY AT NIGHT! HELP!
HELP! WHAT?

FOUR PANELS FROM "BILLY AND BONNY BEE" IN NEW FUNNIES #71, JANUARY 1943.

undergraduate students "informed" me that bugs and spiders are not animals. What a surprise! Well I know that non-furry, non-feathery animals are difficult for us to identify with, and our anthropomorphizing tendencies breakdown when we encounter creepy crawlies, but if you can accept rabbits, ducks, opossums, mice, dogs, bears, monkeys and moose with human characteristics and social organizations, why not dragonflies, honey bees, beetles, ants, grasshoppers, and termites? The way Frank Thomas draws them they sure are charming--not the stuff of Fifties monster movies at all.

(Another digression. My own comics book "willing suspension of disbelief" was challenged most strongly by a feature that appeared a few times in the early Looney Tunes, involving the "Adventures of Charlie Carrot" and other assorted vegetables. If you think the Space Turnip in Howard the Duck is pretty far out, you should see Charlie Carrot riding a yellow squash horse to save his girl friend, Ruby Tomato, from a rampaging gopher).

Anyway, Thomas produced the first fourteen episodes of "Billy and Bonnie Bee" (New Funnies 67-80), two adven-

PAGE FIVE OF THE FRANK THOMAS STRIP "THE BEETLE BATTLE OF THE BUG BATTALION" FROM ANIMAL COMICS #6, JAN. 1944

FIRE!
CAPTAIN!...THEY'VE DISCOVERED US!...THEY'RE LAYING DOWN AN INSECTICIDE BARRAGE!!
(COFF)
HUH?
YOU'RE RIGHT!...(COFF!)...IT IS GENERAL BITTLEBUG'S ENTIRE 8TH ARMY...ORDER A RETREAT TO THE EAST!
WE CAN'T RETREAT...WE'RE CUT OFF!! LOOK!--PARACHUTE TROOPS!

WELL WELL! HELLO, DEAR LITTLE BEE CHILDREN!
I'M A VERY GOOD FRIEND OF YOURS & VERY GOOD FRIEND...HEH!
HELLO WHO'RE YOU?
YOU HAVE BEEN BAD! I'LL BE GOING NOW!
TWO MORE OF 'EM! I JUST CAN'T WAIT!
AT THE GLISTENING INSECT SHIMMERS UP INTO THE AIR, EXECUTING A SERIES OF LIGHTNING DARTS AND MANEUVERS...
SUDDENLY THE DAZZLING CREATURE LUNGES AT BILLY AND BONNY...
HA! -GOTCHA!
STOP! WHERE ARE YOU TAKING US?
RIGHT HERE TO THIS CAVE! GET INSIDE! IN WITH YOU! SAY!
SAY! I THOUGHT YOU WERE OUR FRIEND!
SHUSH BILLY! SOMEONE'S BEE'S IN WHERE'S HOOD!

A SEQUENCE FROM "BILLY AND BONNIE BEE" IN NEW FUNNIES # 72, FEB. 1943.

tures of "Don Bugaboo and Fatcho" (Animal 4&5), and "The Beetle Battle of the Bug Battalion" (Animal 6), making him the J.R.R. Tolkien of insect life.

Thomas's excellence lies in his clean, clear lay-outs and his stylized insects with huge popped-out eyes and insect-shaped extremities. Compare these bugs, for example, with the Disney version, Bucky Bug, who speaks in doggerel verse and looks like Mickey Mouse with feelers instead of round ears. Billy and Bonnie are less "cute" than most funny animal characters, but vastly more interesting to look at. These drawings are done during Dell's early funny animal phase, where the animals are often less "cartoony" than they become in the mid-to-late Forties and continue unto today. In fact, it appears that Thomas was phased out of drawing the strip as it moved toward the cartoony style (Dell's "new trend"?) as did Andy Panda and various other Dell features of the time.

This period (1941-1943) in Dell's history (wherein the artwork is more intricate, the coloring more brilliant, and the stories more akin to those in children's books than any other period) is my favorite- even though "the glory that was Barks" was yet to come. Thomas fits in with the prevailing style, which in a lot of ways is no stlye at all, because there was latitude for so many different ways of rendering subjects. This was lost, largely, in the ensuing standardization of the funny animals in the Dell menagerie.

For example, even Barks's ducks, as well-drawn and written as they are, are not immediately recognizably by the uninitiated comic book reader. It takes a while for most folk to see the nuance of expression that characterizes Barks's work. He is much closer in style to the legions of other Dell and Disney comic artists than we normally acknowledge. In contrast, Thomas stands out as a unique renderer--as also do G.F. Kerr, Arthur Jameson, Justin Gruelle, William Brady, Jim Pabian, Ed Volke, and Howard Garis (all early Dell artists).

Well, I'm supposed to be talking about Thomas's bugs, and I keep straying from the topic. Actually, there is not much of interest to say about the strips. The artwork merits attention, but the stories are rather pedestrian. Billy, your average all-American boy- er, bee, regularly gets into scrapes because of his over-inquisitiveness and his willingness to take chances--perfect sex-role typed behavior on his part. Bonnie, also sex-role typed, is cautious, fearful of new experiences, and in need of protection from Billy. You could look at the relationships among the characters in this strip in terms of sex-role stereotypes and even speculate upon the impact such stories would have upon children who read them. I won't, however; I'll leave that up to another person or another time.

In Thomas's stories the insect kingdom is delineated slowly and carefully, establishing relationships among the insects loosely based upon scientific facts and fancies about insects. For example, a grasshopper is presented as a farmer who spits tobacco and philosophically copes with uncontrollable needs to jump into the air at random intervals. Billy learns about his own bee culture and those of other insects in a series of adventures--some of which are quite dangerous, I assume, for a fledgling bee-child. Successively, he learns about himself and others, and the reader learns insect lore (of sorts).

I am sparing you from a recounting of even one of Billy's adventures. Instead, I direct your attention to the examples of Thomas's art on these pages. Do you see what I see, or am I alone in my appreciation of this kind of illustration?

MMMMM!...CHOMP-CHOMP!...THAT'S MIGHTY GOOD TOBACCO, GRASSY!
Y'BETCHER!
Y'BETCHER! ULP!
...GGREEK!...WHAT WOULD HAPPEN IF-IF YOU SWALLOWED TOBACCO IT...
BUT MAN, NOTHIN' I GUESS...I OFTEN SWALLER NINE...
OKAY, SONNY...LET'S GO!...YOU MOVE FIRST!
O-OKAY...
SAY!...WHAT'S THE MATTER...? ARE YOU SICK?
NNO...NOTHING AT ALL...
I-I-MUST GO. NOW...S-GOOD-S-BYE...
?
O-OOOO!
BILLY!...I'VE BEEN LOOKING ALL OVER FOR YOU!
BILLY!...YOU'RE SICK! ...OMIGOODNESS!...I MUST GO BACK TO THE HIVE FOR HELP!
SONNY SOON REACHES THE HIVE AND RUSHES INTO THE BEE HOSPITAL...
...HELP! BILLY IS SICK!

A FRANK THOMAS PAGE FROM NEW FUNNIES #73, MARCH 1943

The RBCC Comic Fandom Opinion Poll

What kind of person reads the RBCC?

To find out, we are initiating this questionaire to gain an insight into you, the fan. If you've looked over the list of questions, you'll have noticed that we have broadened the base of categories to take in most media.

Since most comic book fans, especially those receiving the RBCC, are interested in more than one type of media, we are establishing our format to encompass these forms of communications, somewhat similar in idea to the People's Choice Awards. This opinion poll goes beyond other comic book opinion polls!

Mark Burbey has shown a great interest in pursuing this concept and gaining reader participation. All entries should be mailed directly to him at: 3400 N.W. 14 Street, Miami, Florida 33125

The voting deadline will be the ad deadline for RBCC #128 (June 11th, 1976). The results of the poll will be revealed in RBCC #129. Each category will have first, second and third place entries. This is not intended as an award poll. No one's going to receive any shiny plaques or handsome trophies. This is merely a public opinion poll. Please show it to your friends, make xerox copies for them, and let them vote, too.

Tips For Voting:

It is essential that you use the prepared form you'll find opposite this page. Either detach it from the book or make a xerox copy. Also, please print or type your votes and answers. Any unreadable voting forms will be discarded.

Each topic is interrelated with all the other topics in one way or another. In order to get an accurate polling, every category must be covered.

Unless otherwise requested, please nominate only one name or title or whatever per topic.

In voting for Best Comic Story, please list both title of story and comic in which it appeared.

In voting for Favorite Newspaper strip, please name both the title of the strip and the artist's name.

If you find you need extra paper, by all means use it.

The RBCC Comic Fandom Opinion Poll

Best Individual Comic Book (Since Jan. '75) - _____

Best Comic Story (Original, since Jan. '75) - _____

Best Comic Story (Adapted, since Jan. '75) - _____

Best Comic Writer (Since Jan. '75) - _____

Best Comic Artist (Since Jan. '75) - _____

Favorite Fan Writer - _____

Favorite Fan Artist - _____

Favorite All-Around Comic Company - _____

Favorite Newspaper Strip - _____

Favorite Fan Publication (Other than RBCC) - _____

Favorite Newsstand Magazine (Non-Comic) - _____

Favorite Writer Outside of Comics - _____

Best Book (Novel, anthology, etc.) read since January 1975 - _____

Best Book (Novel, etc.) ever read - _____

Best Movie (Since Jan. 1975) - _____

Best All-Time Movie - _____

Best Television Program (Since fall of 1975) - _____

Best All-Time Television Program - _____

How could you see the comics being improved? _____

_____

Would you favor the dropping of the comics code? Yes ◯ No ◯

If no, why? _____

If married, how does your spouse look upon your interest in comics? _____

Favorite kind of music (Maximum of 2) - _____

Hobbies and interests other than comics - _____

Occupation - _____

Everyone participating in this poll who includes a S.A.S.E. will receive an 11 x 14 poster by Berni WRIGHTSON!

Send to: MARK BURBEY
3400 N.W. 14 Street
Miami, Florida 33125

Name _____

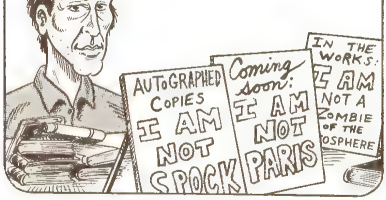
Address _____

City _____ State _____

Zip Code _____ Age _____

This was the second major Star Trek convention in New York City in two weeks. The first one pretty much died because of this one as this one did a lot of TV advertising, plus it had the magic names of Nimoy and Shatner as guests, which the other did not. Thus this convention's turnout was ten times that of the one a week earlier, and this con was, to say the least, unpredictable.

Even with an up to date schedule, you couldn't be sure what was going to happen next. And it all happened at the same time. They expected fans to pour into the dealers room, and that it would be filled to the limit every minute that it was open. But it didn't happen that way as most of the twenty thousand people that came went straight to see the stars and then home. Many people that found they couldn't get into see William Shatner, etc. (And the "etc" included Leonard Nimoy, DeForest Kelley, James Doohan, Nichelle Nichols and George Takei) were faced with either going into the dealers room or going home, and many chose the latter course. But those that did get in to see the stars were not disappointed. Though I personally did not get in to see them until late at night, those who visited my dealers table (owned by the well known editor/publisher James Van Hise) had favorable reviews. When I did finally get in to the grand ballroom to see what everyone was screaming about, it was a stroke of luck. It was 9:30 in the evening, a time when I thought the only stars that were out were those in the sky, but there they were with David Gerrold as the emcee. I didn't arrive until after a few of the guests had already been on, but when I did get there I found that the room could hold many more than it was holding as many empty seats were in evidence. This was because many of the people who were turned away in the day were stuck with old schedules and did not know that Captain Kirk would appear again that night. The questions that were put to the stars were basically the same as everywhere else, and so the answers were also the same.



"What about the movie?" Shatner: "It starts filming July 15th."

"Can I kiss you?" Nichols: "Yes!"

"How did it feel being totally logical?" Nimoy: "That's illogical."

This is what went on every time they appeared. However, Leonard Nimoy broke the traditional question and answer routine by borrowing a thrilled fan's Will I Think Of You and reading and explaining his poems, which was not only very interesting, but both touching and humorous as well.

Another departure from the ordinary routine occurred when some enterprising fans saw to it that William Shatner's appearance on stage was inaugurated by having him get hit with a pie! This was definitely a first for any Star Trek convention.

Star Trek episodes were being run continuously from about 8 pm to 3 am, which proved for a bunch of tired convention goers the next morning, but that did not stop the turn out. Being locked up inside the dealers room and hotel, I did not witness any of the riots that were said to have occurred when angry and tired fans found that they could not get in, but more on this later.

Returning to the dealers room, which hardly any of the fans did, it was slightly smaller than that of Houstoncon in length and a great deal smaller in width. They lined all the dealers tables against the wall so that every dealer had a wall table, and they expected the center of the room to be occupied by fans waiting to get a glimpse of the terrific phasers, photos, pictures, buttons, banners, fanzines, books, more photos, slides and more. The items were there, but the expected number of fans were not. Mostly, they were either upstairs in the grand ballroom, or downstairs waiting to gain entrance to the hotel to get up to the grand ballroom. I'm not saying that there were no fans in the dealers room, there were, but not as many as there could have been if the events were timed and spaced so that the fans had the opportunity to throw away (err, I mean spend...sorry Jim) their money on the terrific phaser, photos, etc. etc.

Many people said that it was just like Chicago was last August, only there were twice as many people, resulting in twice the hassle to get from one end of the hallway to the other, which was where many of the fans spent their morning and evening. And, as many many people stood in line waiting to gain entrance into the jam-packed doorways that the hotel had designated solely for the con, many others went in another entrance, up the elevator to the fourth floor, and then took the stairs down one flight, and no one stopped them! (It boggles the mind to find that people were sneaking in when the con had hired Wells Fargo Security to patrol to keep people from sneaking in...I think I'll stick with Brinks.)

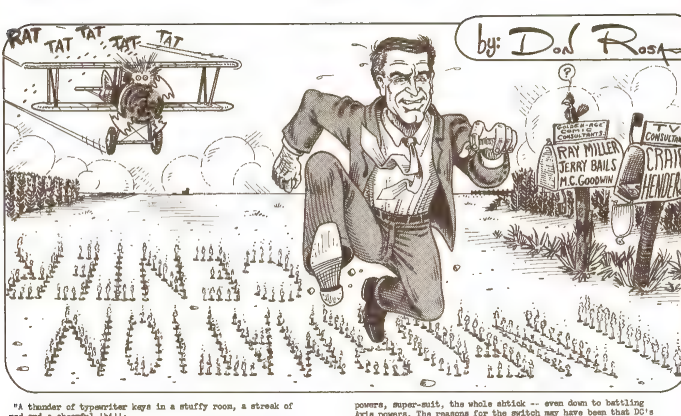
Only George Takei (pronounced like "okay", in care you're wondering) and David Gerrold, amoung the attending celebrities, wandered around the dealers room. And this

was within an hour of closing. David Gerrold made a remark about the issue of Trek (#3) which had the article on Lisa's Chicago Con. He said that "you should never call anyone's con a 'rip-off'". When you meet him in person, as I did that day when he came up to the table, he seems a lot crabbier than he is on stage, but don't tell him I said that. What did I say when he told me about the Trek article? "Oh, I've got enough tribbles."

Probably the biggest hits of the con were Leonard Nimoy, William Shatner, the working phasers which sold for $75.00, and a surprise appearance by the beautiful Candice Bergen who showed up half an hour before the con closed and was witnessed by only a lucky few including myself. A few weeks later her unannounced appearance at the convention was explained when she appeared on the TODAY SHOW giving a photo essay on what went on at a Star Trek convention. To show you how seriously she took the assignment, both she and Gene Shallit discusssed the convention while they were wearing antenni.

The problems the convention had mostly took place outside of the floors where the convention proper was happening...that being in the lobby and on the street below. The convention had sold tickets through a state wide outlet known as Ticketron, and it had oversold the convention's capacity (when combined with the mob which showed up as walk-in ticket buyers) and people who had advance tickets were actually turned away! This contributed to causing small riots which the police had to break up, and the local news media gave the con a lot of bad press about this, primarily on television.

Despite its problems, it was definitely worth going to, and if I had it all to do over again, I would!



"A thunder of typewriter keys in a stuffy room, a streak of red and a cheerful 'Ha!!';

A goof, a typo, a veritable crime, and once again you know it's time for ROSA...and his friends.

Starring that super-scout of super-dom, Kemo D.Rosa, with his pal Fubar the Drastic -- and a host of others.

"Harry Ross, the IC's about to start!' ('I'm comin' as fast as I can!') 'How whadya doin'?' ('Signin' autographs...lessee now..."J-a-c-k K-i-r-b-y"...') 'But you're name is Don Rosa!' ('I know -- but that's hard to spell.') 'Poor spelling never stopped you before!'

'And now...'('Hey, Jim - watch me pull a correct answer out of my hat.') 'But that trick never works!'('Nothing up my sleeve ...try!...PRESTO!...you're right, it doesn't...')

'Look Don, a message in an envelope!'('Hate-mail from some captious bounder?') 'This is what I really call a MESSAGE!" (...and it is as follows, for the next umpteen pages...)

We all kid Don about his Drastic Fubars, but actually he doesn't make all that few of them. (Why am I writing in the third person?)("The Third Person"? That's the new remake of the 1949 Orson Welles classic starring Gloria Steinem.) Oh -- but about those Fubars -- I can't for the life of me find any in the last RBCC IC! I've looked & looked, but no dice. But there MUST be one in there somewhere! I know it. I just know it!(I'm not paranoid, but I know everybody in the world thinks I am!)

Remember last issue when I was asked which PLAYBOY issues the LITTLE ANNIE FANNY paperbound books reprinted from? Ha! Well, nonetheless, both Bob Read (a winner of the 1976 University of Colorado Trivia Bowl)(Waaaah!) and David Hissong sent in these lists of reprints. s/s - month/year of PLAYBOY.

LITTLE ANNIE FANNY volume 1, 1966 -- reprints from:
10/62,11/63,7,10/65,1/63,9/63,7,10/64,7,7/66,7/65,9/66,1/64, 7/64,9/64,1/64,1/65,7/65,3/66,12/65,5/66,10/66,5/65,12/64, 1/66, & 12/62.(The 3 ?s are 3 of these-4:11/62, 5,6 & 7/63.)

LAF volume #2, 1972 --
12/70,11/63,3/68,12/69,4/69,2/69,10/65,10/66,9/69,5/65,9/67, 3/66,1/70,1/68,1/69,7/66,10/69,5/70,6/71,4/71,9/70,1/71,6/68, 12/66,12/68,1/67,7/70,8/67,9/66,5/67,9/63,12/67,10/70,12/63.

Art Scott sent in a list of the HELP funetti that were in the issues missing from my paltry set:

#2:(none); #3:"On the Congo"; #10:"The Jackpot" with Henry Youngman, Laurie Mathews, Robert Martz; #11:"A Star Is Born" with Jack Carter, Jane Mason; #14:"Life in a Woman's Dormitory" with Barbara Nessim, Jim Hampton, Gayle Shepherd.

Jon Miller notes one more important, though quite obscure, addition to my Offspring of Funny Animal Index of last issue... important because it involves Disney folks. Minnie Mouse had two nephews named Monty and Manfred Mouse, who looked exactly like Monty and-slash-or Fardy except they wore their names on their cute lil' hats (which seems like a decent idea! After all these years of devotion, believe it or not, but I STILL can't distinguish among Huey,Dewey & Louie.)

One last note -- in reference to the discussions we've been having on Superduck: I'd always wondered where a normal,ordinary duck (albeit one who wears an alpine outfit, dress shoes, and talks) acquired the name "SUPERduck"; but I recently bought the first 19¼¼ issue, and Superduck was a Super Duck - with super powers, super-suit, the whole shtick -- even down to battling Axis powers. The reasons for the switch may have been that DC's lawyers thought that a super-powered character and a character named "Super" something might have been acceptable individually ...but the two factors TOGETHER were too much to get Superduck by without a lawsuit.

...And that's about all I have in the way to additions/comments on material in the last IC. At least for comics. I note that my TV section continues to grow & the comic section of IC dwindle a tad...but it's all a matter of reader reaction.

Since I have some room here, I'd like to make a plug now rather than at the usual caboose position in IC. Jerry Bails has just finished helping produce and publish "Howard Keltner's INDEX TO GOLDEN AGE COMIC BOOKS"listing the contents and cover features to over 260 entire comic series; 84 pages, $4.75 postpaid. Sounds like another mind-boggler and a proverbial "welcome addition to any home library"(which is why I'm trying to brownnose Jerry with these free plugs into sending me a copy - hmh. heh). Send your $4.75 to Jerry Bails; 487 Lakewood Blvd.; Detroit, Michigan; 48215. Tell 'em Don sent you and be the first on your block to be exploited.

the FUNNY BOOK HALL of FAME!

Very few nominations this issue (especially compared to the TV HALL OF FAME later on in IC).

Steven Alan Barnett names as the best single comics of ALL time GIANT-SIZED MASTER OF KUNG-FU #1 (???) and HOWARD THE DUCK #2.

Bill Fox dotes on CONAN comics adaption of "Kogsea in the House". And Rick Payne comes through with UNCLE $CROOGE #7 ("7 Cities of Cibola") and US #6("Land of Trala La"). I concur.

And awaaaayyy we go...

JOHN BAKER -- Grady ville, Kentucky.
WHY DOES 'DONALD DUCK'(REGULAR SERIES) START WITH #26??? IT DOESN'T SEEM TO WORK OUT RIGHT (WITH THE'h COLOR' SERIES) NO MATTER HOW I COUNT THEM.

You and me both. Watcha' got there is one a' yer perpetual emigmas. Counting all the h COLORs,you got that first volume of the regular DD series to be #30; counting just the ONE SHOT issues (h COLORs from #100 on),you still get it to be #27, not #26. It's the same with the MICKEY MOUSE regular series which Dell began with a #28; should be #29 counting the h COLORS or #27 counting the ONE SHOT-h COLORs. At one point there were tiny notations on the covers of DD & MM comics (and other Dells) denoting certain issues to be "ED #1" or "ED #2" and such...but these numbers don't seem to mean a darn thing either. I'd like to think it's something rather than carelessness on Dell's part, but that's the only answer apparent to me.

WHEN DID CARL BARKS' NAME BECOME KNOWN TO FANDOM IN GENERAL???

Unca'Carl was corresponding with fans all th'way back in the 50's, so his name was never a TOTAL secret. From that point on, through various fan-magazine articles, word spread of who "the good Duck artist" was; it wasn't something that dropped like a bombshell.

WHY DIDN'T'UNCLE $CROOGE' #10 HAVE PANEL BORDERS???

That seems to have merely been another of Gold Key's artsy lil' inovations along with the back-page pin-up. The lack of pannel borders was something which I always felt was a bit irritating to the eye, even though I don't like comic art simply because it usually has a panel border around it (and I therefore here always disliked the word "panelology"). Incidentally, if anyone DOES choose to use that pretentious non-word, it's not "panalogical" -- it's "panelological" to correctly add your muffin. I see that lil' error made alla' time.

WHICH UB'S DID BARKS DO THE COVERS FOR???

UB #386(#1) to #37, 39, 40, 43 - 66, 68 - 71. Covers by Mr. B were reprinted on issues #67, 72, 73, 85 - 97, 100 - 107, 109 - 111, 113 - 117, & 120 - date.

IN YOUR HALLS OF FAME/INFAME, WHICH ITEMS HAVE BEEN GETTING THE MOST NOMINATIONS???

Well, I haven't been keeping a running tabulation, but as for the the Comic Hall of Fame, most nominations (by far) have gone to early issues of UNCLE SCROOGE or DONALD DUCK & COLORS though that might simply be readers responding to my professed affinity for the works of Carl Barks. Other favorites I recall are issues of CONAN, SPIDER-MAN (particularly the first SPIDER-MAN ANNUAL). As for the TV Hall of Fame, there's clearly ONE top favorite!: "Star Trek"/"City on the Edge of Forever". And if I had to pick the worst movie of all time, I think "Fire Maidens from Outer Space" has received the most votes than others.

WHAT DO YOU THINK WAS THE BEST PERIOD FOR COMICS???

I sure don't think it was this alleged "golden age" that everybody's so keen on! Sure, there were some really fine comics in the early 40s, but I don't think it was until the late 40s and early 50s that comics in GENERAL began exhibiting some truly great artists & writers. Barks blossomed with his best material from about 1949 to 1955, and these are the same years that EC flourished; these were the best years for "Pogo" and "Plastic Man" and many others. 1955 to the early 60s saw the best years of DC and some pretty good Marvels, which might extend my favorite period another 5 or 6 years if I hafta' choose one entire decade: the '50s. Comics today certainly have some of the best artwork in comic-book history...but there's some quality terribly lacking -- the same intangible essence that seems lacking in modern TV compared to TV of the 50's & 60's, and modern movies compared to those of the 30's & 40's. I wish someone could define that elusive missing essence for me -- I don't know what it is, but it shore ain't a'thar. Well, that's MY answer, though it's just one-man's-opinion.

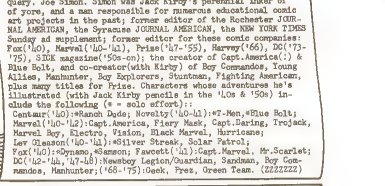
HOW OFTEN DO PEOPLE MAKE DUMB JOKES ABOUT "KEEN-O DON ROSA"???

Really now...the REGC readership is FAR more sophisticated than to make childish jokes about my name, strange as it may be. I sure that you'll agree that such remarks are facetious, puerile and moronic cracks about a person's name is one of the LOWEST forms of humor. By the way, John, how does it feel being named after a porcelain bathroom necessity? hahahahahahahahahahahahahahahahahahahahaha.

WHO IS JOE SIMON???

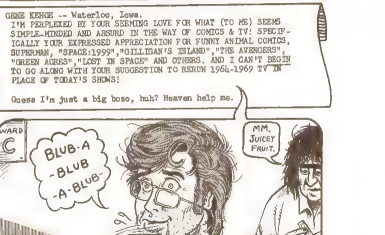
Ah. A nice straight-forward right-to-the-point no-nonsense query. Joe Simon. Simon was Jack Kirby's perennial inker of of yore, and a man responsible for numerous educational comic art projects in the past; former editor of the Rochester JOURNAL AMERICAN, the Syracuse JOURNAL AMERICAN, the NEW YORK TIMES Sunday ad supplement; former editor for these comic companies: Fox('40), Marvel('40-'41), Prize('41-'55), Harvey('66), DC('73-'75), SICK magazine('50s-cn); the creator of Capt.America(:) & Blue Bolt, and co-creator(with Kirby) of Boy Commandos, Young Allies, Manhunter, Boy Explorers, Stuntman, Fighting American, plus many titles for Prize. Characters whose adventures he's illustrated (with Jack Kirby pencils in the '40s & '50s) include the following (* = solo effort)::

Centaur('40):*Ranch Dade; Novelty('40-41):*T-Man,*Blue Bolt; Marvel('40-'42):Capt.America, Fiery Mask, Capt.Daring, Trojack, Marvel Boy, Electro, Vision, Black Marvel, Hurricane; Lev Gleason('40-'41):*Silver Streak, Solar Patrol; Fox('40):*Dynamo,*Samson; Fawcett('41):Capt.Marvel, Mr.Scarlet; DC('42-'44, '47-48):Newsboy Legion/Guardian, Sandman, Boy Commandos, Manhunter;('68-'75):Geck, Prez, Green Team. (ZZZZZZZ)



GENE KENGE -- Waterloo, Iowa.
I'M PERPLEXED BY YOUR SEEMING LOVE FOR WHAT (TO ME) SEEMS SIMPLE-MINDED AND ASSURD IN THE WAY OF COMICS & TV: SPECIFICALLY YOUR EXPRESSED APPRECIATION FOR FUNNY ANIMAL COMICS, SUPERMAN, "SPACE:1999", "GILLIGAN'S ISLAND", "THE AVENGERS", "GREEN ACRES", "LOST IN SPACE" AND OTHERS. AND I CAN'T BEGIN TO GO ALONG WITH YOUR SUGGESTION TO RERUN 1964-1969 TV IN PLACE OF TODAY'S SHOWS!

Guess I'm just a big boso, huh? Heaven help me.



BILL WESTPHAL -- Monterey, California.
BESIDES THE SHADOW, AVENGER & DOC SAVAGE, WHAT OTHER CHARACTERS HAVE APPEARED IN BOTH COMIC BOOKS & PULP MAGAZINES???

As best as I can determine, the list looks something like this: (in alphabetical order, no less...)
The Avenger, Bill Barnes-Avenger, Black Hood, Capt.Future?, Dan Dunn, Doc Savage, Don Winslow, Flash Gordon, G-8, the Ghost?, The Green Lama, Hopalong Cassidy, Iron Munro, Joe Palooka, Ka-Zar, Lone Ranger, Nick Carter, Secret Agent X, The Shadow, Sheena, Tailspin Tommy, Tarzan, Texas Jim Hatfield, Phantom Detective, & Zorro.

DO YOU KNOW WHO DREW 'JOHN WAYNE ADVENTURE' COMICS AND WHAT ISSUES???

As for artists of special note, we have Al Williamson/Frank Frazetta stories in JOHN WAYNE ADVENTURE #2,3,4,6,7,8,16,18, 25,29 & 31; some Williamson solo jobs in #3,4 & 18; and Harvey Kurtz★ in #5,6, & 12 ("Pot-Shot Pete"). The remaining issues were filled out by Gerald McBoing Boing & others.

WHY IS THE MARVEL VERSION OF "SINBAD" SPELLED DIFFERENT THAN THE GOLD KEY VERSION WHEN THEY ARE ACTUALLY THE SAME CHARACTER???

How should I know that? Obviously there are simply several different versions of how to spell this age-old name, this legendary character of antiquity. It probably depends on which language you derive a particular spelling variation from.

WERE ANY OTHER HARVEY COMICS PUBLISHED IN THE FORMAT OF 'ALL NEW' #5 AND 'HOT EXPLORERS'#2???

There were 4 of these dealies in all. When these titles were cancelled, there were single issues beyond each regular series: Black & white, no covers, 32 pages, 5¢ & 8¢ - they were sent to mail subscribers ONLY, not available anywhere else...and are obviously EXTREMELY rare. The 4 were ALL NEW #15(Mar.-Apr.'47), HOT EXPLORERS #2(Sept.-Oct.'46), as well as STUNTMAN #3(Oct.-Nov.'46 and FLASH GORDON #5 (Alex Raymond reprints)(Apr.'51).

GREGORY KARALIS -- Carteret, New Jersey.
IN TERMS OF SALES, WHO IS MORE POPULAR AT THE PRESENT TIME, SUPERMAN OR SPIDER-MAN???

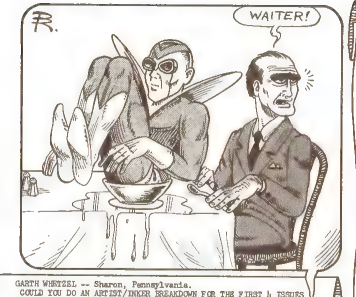
According to the most recent "statements of ownership" listing circulations, SPIDER-MAN comics not only outsell SUPERMAN, but every other comic-book as well, including such block-busters (no levity intended) as ARCHIE and that plethora of RICHIE RICH comics; do you realize there are 20 comics titles currently on the stands featuring nothing except Richie Rich stories!!! That's easily the biggest comic dynasty of all time!

DID BATMAN'S SIDEKICK ROBIN THE BOY WONDER EVER GRADUATE FROM HIGH SCHOOL??? COLLEGE???

Dick Grayson was last seen in Gotham High School back in DETECTIVE #391 (Sept.'69) and first seen in Hudson University in BATMAN #217 (Dec.'69)- the first "new-look" Batman issue. That means Dick started to College at the same time I did, but here it is 7 years later and that poor dip STILL at his institution of higher learning!

OVER THE YEARS, HOW MANY TIMES HAS SUPERMAN FALLEN IN LOVE???

Are you implying that our Man of Steel is fickle? So who's counting? (Lois!)



GARTH WHERZEL -- Sharon, Pennsylvania.
COULD YOU DO AN ARTIST/INKER BREAKDOWN FOR THE FIRST 4 ISSUES OF 'THE FIZ'??? I'VE HEARD TOO MANY DIFFERENT VERSIONS!

Because the art credits to this issue are so often botched up (especially by dealers) I thought I'd get the final word on the matter from Jim Vadeboncoeur. The main points to remember are that very little of the inking (if ANY) is by Joe Simon, and that there is no Kirby work in #3 or 4. Here's Jim's artist breakdown clipped directly from his last missive to me:

#1: Cover/Kirby & ?
'The Strange World Of The Fly' Kirby layout & Pencils/Powell inks?
'The Fly Strikes' Kirby layout & Pencils/inks ?
'The Fly Discovers His Buzz Gun' Kirby layout & Pencils/inks ?
'Come Into My Parlor' Kirby layout & Pencils/inks Simon?
'The "gentle" art of Jiu Jitsu'
'The Search'
'The Fly In Magic Eye' George Tuska Pencils/ inks ?

#2: Cover - Kirby layout/Probably Ayers pencils & ? inks
'Tim O'Casey's Wrecking Crew' Ayers pencils/Reinman inks
'One Of Our Skyscrapers Is Missing' Williamson pencils & inks
'Snack Attack' Kirby layout & Pencils/? inks
'Marco's Eyes' Kirby layout & Pencils/inks (?)
'Bobby Bell's Judo Page' Bob Powell
'The Master Of Junk-Ki-La' Kirby layout & Pencils/inks ?

#3: Cover - ? (not Kirby)
'The Overblown Marshal of Spire City' Davis layout & Pencils/inks ?
'how An Orphan Boy Became The Fearsome Fly' origin redrawn by ?
'The House Of Solid Nothing' Layouts & Pencils by ?/inks by Powell
The 20 Ton Men All Bob Powell
'Tommy Troy Teaches Judo' Bob Powell
'The Justice Of Chan Fang' Reinman layouts & Pencils/inks ?

#4: Cover - ? (not Kirby)
'Duped By The Dazzler' Ted Galindo layouts, Pencils & inks
'Bobby Bell's Judo Page' Bob Powell
'Muggsy's Masterpiece' Sol Brodsky, Chic Stone, Neal Adams.
'The Power Pack' signed Brodsky
'Slide Rule's Challenge' all Bob Powell

WHICH ISSUES OF 'MONSTERS UNLEASHED' FEATURE MAN-THING???

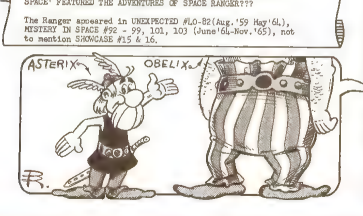
I see this mossy fellow in issues #3,5,8,9; Annual #1.

COULD YOU DO A QUICKIE LIST OF ALL THE MARVEL REPRINT TITLES WHICH HAVE REPRINTED ANY BILL EVERETT ARTWORK???

Okay. Real quick! Ready? Here goes. Wanna' see it again?

DON FORTIER -- Kenner, Louisiana.
WHICH ISSUES OF 'TALES OF THE UNEXPECTED' & 'MYSTERY IN SPACE' FEATURED THE ADVENTURES OF SPACE RANGER???

The Ranger appeared in UNEXPECTED #1,0-82(Aug.'59 May'64), MYSTERY IN SPACE #92 - 99, 101, 103 (June'64-Nov.'65), not to mention SHOWCASE #15 & 16.



JERRY DUBSCHACHER -- St.Ann, Mo.
WAS HULK'S COLOR CHANGE DUE TO PRINTING & WHEN DID IT COME ABOUT??? DID THE BRUCE BANNER/HULK TRANSFORMATION EVER OCCUR WITH THE (FULL) MOON???

The Hulk was gray in HULK #1 but bright green ever since. It was an editorial decision, not an error; supposedly Stan the Man wasn't happy with the effect of the gray hue and switched to green (which I think is a wise change - makes a much snappier lookin' character, especially on covers). Was it due to printing? Yes. It was printed green instead of being printed gray (?). I don't recall any Hulk transformations based on lunar phases.

WHO DID THE ART IN 'CREEPER'#6??? HAS THERE EVER BEEN ANY PHOTO AND/OR BACKGROUND MATERIAL PUBLISHED CONCERNING DITKO, & WHY IS HE SO SECLUSIVE???

CREEPER #6 looks like Steve Ditko pencils but someone else's inks -- maybe Jack Abel? Mike Peppe inked #5, while #1-4 seem to be all Ditko. (CREDIT: Did you ever notice that the covers of CREEPER #5 & 6 depict the exact same scene, maybe several minutes apart chronologically?). Due to Ditko's love of privacy, I don't recall any in-depth articles on him -- but as to his reasons for his seclusion, that's neither your nor my business I don't think. I do know that he's an Ayn Rand fan after my own heart, and I believe his hard-core rugged individualism has made him unpopular with several publishers & editors.

IN THE AUGUST 1952 ISSUE OF 'AIRBOY', FRANK FRAZETTA DREW AN AD CALLED "PRAYER WORKS WONDERS". ARE THERE ANY SIMILAR ADS & WHERE CAN THEY BE FOUND???

"Prayer Works Wonders" appeared in FAMOUS FUNNIES #202, BUSTER CRABBE #1, CRIME MYSTERIES #1, DEAD EYE WESTERN vol.2#9, REAL CLUE CRIME vol.7#6, DAREDEVIL #90 & HEROIC #75.
"We Can Stop the Enemies of Youth" can be seen in FAMOUS FUNNIES #198, BLACK DIAMOND #31, BOY #73, FIGHT AGAINST CRIME #5, BUSTER CRABBE #1, CRIME DOES NOT PAY #106, DAREDEVIL #82, and can be seen reprinted in MURDER TALES #10(Nov.'70), HEROIC#70!
"Boy Scouts Jamboree" popped up in BUSTER CRABBE #7, FAMOUS FUNNIES #205, & HEROIC #81-83.
This data was gleamed from Fred Nardelli's fine FRAZETTA INDEX available for $1.75 from Fred at RD 4, Amsterdam, NY; 12010!!!!

ISN'T THERE A DISCREPANCY AS TO WHICH PHANTOM WE ARE ON NOW?

I'd say so, if you refer to the fact that the Phantom strip has been in constant production since the '30s, yet in the Phantom's lineage the Phantom of the '30's was passed to as the modern Phantom's father (as well he should be, otherwise we have a 65-70 year-old Ghost-Who-Walks-With-Cane). There seems to be a discrepancy of this story sort between Charlton's PHANTOM #67 & #70. This is a necessary (?) comic license technique, however. When I first began reading Superboy I recall the series was set in the 1930's; recently, in a new SUPERBOY comic, Superboy is shown meeting President Kennedy! That really irritated me! I'd prefer to see Superboy set in the late 40s at the latest, and Superman showing some grays at the temples (but I realize that would "turn off" younger readers). And even that idea wouldn't last more than a few more years without updating. Absolute consistency is a virtual impossibility. But consider this: if a comic character is "alive" only one day out of each one or two months (depending on his publication schedule), then he would age at a rate of one year per 30 regular years (or per 60 years for a bi-monthly). Superman's been in latka' stories in letter titles, so say he ages one year per 10. But with my reasoning, 1940 comics would not be in 1960, and 1976 comics would only have progressed up to about 1982. S'go figger... (What was the question...?)

WHO DREW ROCKETMAN IN 'PUNCH' COMICS???

Rocketman appeared in SCOOP #1-3(Nov.'41-Mar.'42), PUNCH #9-20(July'41-July'43)EXCEPT #12, and HELLO PAL #1(Jan.'43) reprint. Artists include Lou Fine & Ruben Moreira.

WHAT WERE THE FIRST WORKS THAT WALLY WOOD HAD IN COMICS???

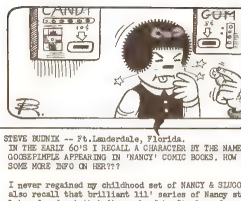
Some of the earliest Wood comics that I know of are (all from 1950): CAPT.SCIENCE #1, CAPT.SAVAGE #1, A STAR PRESENTATION ("Dr.Jekyll & Mr.Hyde")#3, MARVIN KANE, PRIVATE EYE #2, SABU THE ELEPHANT BOY #30(#1), and STRANGE WORLDS #2.

HAS ASTERIX 'LE GAULOIS' EVER BEEN RELEASED IN OTHER THAN BOOK FORM IN AMERICA???

The "Asterix" folk sent an agent over here a year or so ago to interest newspapers into taking the syndicated strip, but I don't think they had any success at all. There were some French "Asterix" cartoons, but I doubt that ever made it across the waves. For anyone not familiar with "Asterix" (a French strip available in English-translation book form) I COULDN'T recommend it more highly!!! (I guess it's more of that absurd simple-minded junk that I like.)

RON MASSENGILL -- Chicago, Illinois.
HOW MANY CAPT.ATOM'S WERE PUBLISHED? DID DITKO DO ALL THE ART???

The good Captain appeared in SPACE ADVENTURES #33(March'60) to #140 & #142(Oct.'61). All art was by Steve Ditko except 2 strips by the late Rocke Mastroserio in #39 & #42. These adventures were reprinted in STRANGE SUSPENSTORIES #75(June'65) to #77, & new strips in #78(title change to CAPT.ATOM)to #89(Dec.'67), art by Ditko/Mastroserio, with #89 by Ditko/McLaughlin.



STEVE BUDNIK -- Ft.Lauderdale, Florida.
IN THE EARLY 60'S I RECALL A CHARACTER BY THE NAME OF CONA GOOSEPIMPLE APPEARING IN 'NANCY' COMIC BOOKS. HOW ABOUT SOME MORE INFO ON HER???

I never regained my childhood set of NANCY & SLUGGO, but I also recall that brilliant lil' series of Nancy strips; I later found out that it was by John Stanley, famous (of course) for the "Little Lulu" comics which along with the Barks Ducks were my other youthful favorites (more simple-minded stuff). Cona was a "Addams Family" type bit; she lived in a haunted house with her mother(?) who I recall looked like Mother Goose, and her Uncle Rake, a 6' former stage magician who'd been shrunk by a rival and gained his moniker from the reactions of women who mistook him for a mouse. I see in Overstreet's PRICE GUIDE (that unintentional contributor to the downfall of intellectual comics fandom) that NANCY & SLUGGO #162-180 featured Stanley art, so those must be the range of issues featuring Cona's periodic appearances.

GARTH WHERZEL -- Sharon, PA (Oho. Another note from G.W.)
WHAT CAN YOU TELL ME ABOUT THE STRIPS "SENORITA RIO" AND "LOST WORLD", PAGES FROM WHICH ARE REPRODUCED IN JERRY BAILS' 'WHO'S WHO' VOL.3(FOR.23ls,215)???

"Lost World" starred Hunt Bowman the bowman hunter (clever, work?) and his scantily-clad swedish lyrss, and took place at a time after Earth had been invaded by the green-skinned Voltans; that page was from, I believe, PLANET #28 and is by a Howard Larson (not Graham Ingles). "Senorita Rio" appeared someplace-or-other with art by George Evans('47-'48), Jerry Grandenetti('49-'50), A.Hicks('48), Lilly Renee('48-'47), Artie Saaf('41), and Mick Visearti('42,'43,'47).

JOE BORBAS -- Trenton, New Jersey.
THE 'CLASSICS ILLUSTRATED' #78 & 138 YOU WERE ASKED ABOUT WERE BY HENRY KIEFER & NORMAN NODEL, RESPECTIVELY. BUT WHO DREW CI #100,125,132,2l3,154,156 & 165???

I checked with the CLASSICS ILLUSTRATED expert Jin Sands to make certain there weren't further variant editions of these issues other than the ones I have (& there weren't -- these are all one edition adaptations). Jin lists the artists as thus:
#100:Myron Waldinger(?); #125:Norman Nodel; #132:Iger Shop(probably B.Hebberd, David Reames, & Ed Waldman; #153:Joe Orlando; #154:Gerald McCann; #156:Bruno Premiani; #165:Gray Morrow.

WALTER LILLY -- Chappaqua, New York.
HOW MANY ISSUES OF DC'S 'LAUREL & HARDY' WERE THERE??? WHO DID THE ART??? WRITING??? EDITING???

There was one issue of DC's (and "Larry Harmon's") LAUREL & HARDY in July-Aug.'72; editor was John Albano and art was by Manny Szarpalli(?) and some hack named 'Wainow'. A 50¢ 160 page digest sized issue, though advertised, never appeared to my knowledge.

WHO DREW "THE MARRIAGE OF BATMAN & BATWOMAN" IN 'BATMAN ANNUAL'#l. IT DOESN'T LOOK LIKE ANY OTHER '50S BATMAN ART.

I dunno'...

Now for some queries & quandaries that I quan't quite qurack...

JOHN MYER -- Blaine, Minnesota.
(CHARLTON PREMIERE'#2 (REFERRING TO #3) STATED THAT AN ENTIRELY DIFFERENT ISSUE HAD BEEN PLANNED & COMPLETED BUT LOST ON A LEGALITY -- WHAT HAD THIS ISSUE BEEN SLATED TO FEATURE??? ALSO, #3 (REFERRING TO #4) STATED THAT #4 WOULD FEATURE EITHER FANTASY OR A FULL ISSUE OF TYRO TEAM, DEPENDING ON WHICH WAS COMPLETED FIRST -- IS THERE A FULL ISSUE OF TYRO TEAM FILED AWAY SOMEWHERE???

MIKE COKE -- Sennettsville, South Carolina.
CAN YOU INDEX WALT KELLY'S COMIC BOOK WORK??? CAN YOU INDEX THE POGO BOOKS OF NEW/NEVER REPRINTS, WITH YEAR OF FIRST PRINTINGS??? HOW WAS WALT KELLY ALLOWED TO RETAIN THE RIGHTS TO THE POGO CHARACTERS AFTER THEY WERE FIRST USED IN DELL COMICS???

H.KEATING DU CARM JR. -- ?
WHO DREW EVERY STORY IN CHARLTON'S 'SPACE:1999'MAG??? LIST ALL OF THE DONNESTONY AND PEANUTS BOOKS, WHERE DID THE COMICS REPRINTED WITH THE 'POWER' RECORDS FIRST APPEAR??? HOW ABOUT A COMPLETE LIST OF THE 7-11 COMIC HERO CUPS???

I have a list of the 7-11 Marvel cups, but I'll save it till somebody sends me a full list of the DC cups.

TELEVISION

TV HALL OF FAME is getting larger each issue!
BILL FOX nominates,as the single all-time best TV episode, the "Alfred Hitchcock" adaptation of Ray Bradbury's "Life Work of Juan Diaz".
MARK BURSEY chooses the editions of "NBC's Saturday Night" with Anthony Perkins, Candice Bergan & Richard Pryor. Quite so:
CHARLES RAMIREZ picks the "Danilo Pieghoven"-"Untouchables" segments, "The Big Train"(released theatrically as "Alcatraz Express").
TOMMY ASHTON liked the episodes of "Alias Smith & Jones" with Walter Brennan, and the "Kevin'On'two-parter "The Homecoming".
DAVE VINEYARD nominates ALL of these: "Maverick"/Bonanza & Gunsmoke parodies, "Outer Limits"/"Demon With a Glass Hand" & "Soldier, Soldier", "Star Trek"/"City on the Edge of Forever"/"Trouble With Tribbles", "Ellery Queen"/"Mad Tea Party", "Thriller"/"Pigeons from Hell"&"Yours Truly Jack the Ripper", plus the Lord Peter Whimsey "Masterpiece Theater" segments "Clouds of Witness","Murder Must Advertise"&"The 9 Taylors".

Speaking of a TV Hall of Fame, I am literally SICK at the cancelation of what I consider one of the greatest TV series of all time, "Ellery Queen"! Possibly the only series besides "The Prisoner" that actually tried to make the viewer THINK! I can't find even the tiniest fault with this classic series -- the setting was PERFECT, the characterizations were PERFECT, the flavor was PERFECT, the plots were PERFECT. According to the ratio I use for the longevity of a series' run to how much I LIKE the series, EQ shouldn't have gotten past the first week!

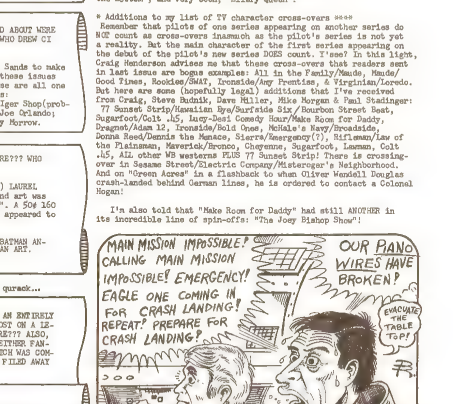
At any rate, in regards to my Ellery Queen in-the-media index of last issue, Craig Henderson wrote in to tell me that the first "Ellery Queen" TV series I listed was actually 3 separate series: *EQ*('50-'51) with Lee Bowman, "Adventures of EQ"('54-'55) with Hugh Marlowe, and "The Further Adventures of EQ"('58-'59), live, color, NBC, with George Nader, later Lee Philips.

Also, I had an error in the cast/character list of the new "EQ": it's FRANK Flannigan, not MIKE!

The new TV index this issue,"due to popular demand" is "THRILLER". Notice that the first season of "Thriller" and 2nd year of "Twilight Zone", both indexed in this issue, were running concurrently. Other TV logs in the offing are "Secret Agent", "Voyage to See What's On the Bottom", and very soon, "Ellery Queen":

* Additions to my list of TV character cross-overs ****
Remember that pilots of one series appearing on another series do NOT count as cross-overs inasmuch as the pilot's series is not yet a reality. But the main character of the first series appearing on the debut of the pilot's new series DOES count. T'sew? In this light, Craig Henderson advises me that these cross-overs that readers sent in last issue are bogus examples: All in the Family/Maude, Maude/Good Times, Rookies/SWAT, Ironside/Any Premise, & Virginian/Loredo. But here are some (hopefully legal) additions that I've received from Craig, Steve Budnik, Dave Miller, Mike Morgan & Paul Staidinger: '77 Sunset Strip/Hawaiian Eye/Surfside Six/Bourbon Street Beat, Sugarfoot/Colt .45, Lucy-Desi Comedy Hour/Make Room for Daddy, Dragnet/Adam 12, Ironside/Bold Ones, McHale's Navy/Broadside, Donna Reed/Dennis the Menace, Sierra/Emergency(?), Rifleman/Law of the Plainsman, Maverick/Bronco, Cheyenne, Sugarfoot, Lawman, Colt .45, ALL other WB westerns PLUS '77 Sunset Strip! There is crossing-over in Sesame Street/Electric Company/Misterogers's Neighborhood. And on "Green Acres" in a flashback to when Oliver Wendell Douglas crash-landed behind German lines, he is ordered to contact a Colonel Hogan!

I'm also told that "Make Room for Daddy" had still ANOTHER in its incredible line of spin-offs: "The Joey Bishop Show":


MAIN MISSION IMPOSSIBLE?
CALLING MAIN MISSION IMPOSSIBLE! EMERGENCY! EAGLE ONE COMING IN FOR CRASH LANDING! REPEAT: PREPARE FOR CRASH LANDING!
OUR PIANO WIRES HAVE BROKEN!
EVACUATE THE TABLE TOPS!
KOENIG!

FINAL EPISODES:

Rich Matthews reminds me that "Coronet Blue" had a concluding episode "in the can" but it was never shown on network TV. I wouldn't know one way or t'other -- this fine series was never seen in Louisville. But then neither was this year's "Invisible Man" - and I'd always be tickled when, each week, the announcer would say"The Invisible Man' will not be seen tonight". Chuckle.

Bob Reed shows me that "Mr.Peepers" had a concluding episode, with Robinson Peepers(Wally Cox)not receiving a needed raise and leaving Jefferson High School. (Why are ALL TV high schools called "Jefferson High School"???)

Craig Henderson tells me that "Kung Fu" had a ½ part concluding episode with Caine finding his brother & nephew. I'm'sta' been lookin' the other way.

Paul Stadinger advises this reporter that Guy Williams was once a regular on "Bonanza"...and I understand this Guy did do a few old episodes of this & that, contrary to what I'd said. Also, one De Forest Kelley TV appearance that Paul recalls was a "Virginian" episode with Leonard Nimoy no less.

Unless you practice the technique of reading a column inside-out, you must have noted the opening bit at the very beginning of this IC. Well, in case I've piqued anyone's curiosity as to how that logue SHOULD go (or if somebody out there didn't recognize it inna' first place), here's the original version:

"A thunder of jets in an open sky, a streak of gray & a cheerful 'hi!'...a luff, a whirl, a vertical climb, and once again you'll know it's time for ROCKY -- and his friends! Starring that supermoxie speedster, Rocket J.Squirrel...with his pal, Bullwinkle the Moose -- and a host of others!"(That part by William Conrad.)

"Harry Bullwinkle - the show's about to start!"("I'm comin' as fast as I can!) "Wars to the people (yaayy)...now whaddya doin'?" ("Signin' autographs -- lesses now...d-o-h-n- B-a-l-t-h."))"But your name is Bullwinkle!" ("I know, but that's hard to spell.") etc.

The rest was a variation on the commercial lead-ins.

Here's that list of TV title changes sent in by Kent Dragoo. The first bunch are series that switched titles while in production... the others are title changes on network or syndicated reruns.

Burke's Law/Amos Burke, Secret Agent; Aquanauts/Malibu Run; You'll Never Get Rich/Phil Silvers Show; Make Room for Daddy/Danny Thomas Show; Empire/Hadleigh; Ghost Story/Circle of Fear; Storefront Lawyers/Man at Law; Love That Bob/Bob Cummings Show; Pruitts of Southampton/Phyllis Diller Show; Virginian/Men of Shiloh; Private Secretary/Susie; Oh!Susanna/Gale Storm Show; Meet Mr.McNulty/Ray Milland Show; Trouble with Father/Stu Erwin show; Yes,Yes, Nanette/ Nanette Fabray Show; Disneyland/Disney Presents/Wonderful World of Color; Ironside/Raymond Burr Show; Bonanza/Ponderosa; Gunsmoke/Marshall Dillon; Highway Patrol/10-4; Sheriff of Cochise/US Marshall; Capt. Midnight/Jet Jackson; Marcus Welby MD/Robert Young, Family Doctor; On Trial/Joseph Cotton Show; Straightaway/Racer; Richard Diamond/ Calling Mr.D; International Detective/Lambreakers; Adv.of Ellery Queen/Mystery Is My Business; Line-Up/San Francisco Beat; Millionaire/If You Had a Million; Simon Locke MD/Police Surgeon; Arrest & Trial/Arrest (and) Trial; You Bet Your Life/Best of Groucho; Real McCoys/McCoys; Harbourmaster/Adv.at Scott Island; Lassie/Jeff's Collie/Lassie & Timy; Big Town/Heart of the City/Headline & Byline; Fury/Brave Stallion; Capt.Gallant/Foreign Legionnaire; Whirlybirds/Copter Patrol; Foreign Intrigue/Cross Current/Dateline Europe/Overseas Adventure; The Adventurer (and) The Protectors/ Double Action Theatre; Treasury Men in Action/Federal Men; Wagon Train/Trailmaster/Major Adams; Jane Grey (and) Rifleman/Western Hour; Alcoa Presents/One Step Beyond; GE Theater/Theater One; Death Valley Days/Frontier Adv./Pioneers/Trails West/Call of the West/Western Star Theater; other old anthology series; plus times when "Aventures of..." was simply added to the front of an old title. Anymore additions...?

Now - to new stoff...

RAY MILLER -- Greekside, Pennsylvania.
AT THE END OF A RECENT COLUMN YOU LIST A NUMBER OF TV CROSSOVERS...BUT HAS ANY STAR EVER PLAYED THE SAME CHARACTER ON 2 DIFFERENT TV SERIES AT THE SAME TIME AS A REGULAR LIKE RICHARD ANDERSON DOES ON "$6,000,000 MAN" AND "BIONIC WOMAN"???

How could you forget Leo G.Carroll as Mr.Waverly on "The Man from UNCLE" & "The Girl from..." sans? Then there was Frank Cady on both "Petticoat Junction" & "Green Acres". And then we have examples of an actor playing the same character on 2 different series, though not concurrently: Richard Long as Rex Randolph on "Bourbon Street Beat" and later "77 Sunset Strip", Gene (Amos Burke) Barry on "Burke's Law" & "Amos Burke, Secret Agent", and (not to be forgotten) Pat Macmee as John Steed on "Police Doctor"(?) and "The Avengers". And how about stars appearing regularly, concurrently as separate characters: Nancy Walker on "McMillan & Wife" & "Rhoda". Others?

JERRY DURRWACHTER -- St.Ann, Mo.
MY OLDER BROTHER (28) TELLS ME THAT THERE USED TO BE A HARPO MARX TYPE CHARACTER IN A SHOW CALLED "COUNT OF MONTE CRISTO" (OR MAYBE "ZORRO"). WHAT WAS HIS REAL & CHARACTER NAME???

I don't know about The Count...but Zorro's side-de-camp was a mute named Bernardo, played by Gene Sheldon.

ABOUT 10 YEARS AGO I SAW A TV SHOW IN WHICH LEE MARVIN PLAYED THE MANAGER OF A FAILING ROBOT BOXER IN A FUTURE TIME PERIOD. CAN YOU TELL ME WHAT ITS MIGHT HAVE BEEN???

As you would have seen by next issue, that was the "Twilight Zone" of 10/4/61, "Steel". Steel Kelly is the manager of a boxer in a time when robots have replaced humans in the ring (which would definitely be an improvement in what is probably the most barbaric of sports!).

CAN YOU GIVE ME ANY INFORMATION ON AN ABC WIDE WORLD OF MYSTERY CALLED "THE NORMING OF JACK 253L"???

A date: I need the date of the show! Gimmee the date!

MARK BURREY -- Miami, Florida.
HOW MANY EPISODES OF "THE WILD WILD WEST" WERE MADE??? HOW MANY WERE MADE WITHOUT ARTEMUS GORDON (ROSS MARTIN) AND WHY WAS HE ABSENT???

I'm assuming you mean the fourth season entries which had a role obviously meant for Arty, but was filled by Jeremy Pike(Charles Aidman). I couldn't know why Martin didn't want to appear in those episodes when he did appear in most of the total of 104 shows (9/17/65 to 9/7/70). Referring back to my RISO WWWest Index, I can't recall how careful I was in noting episodes wherein Pike replaced Gordon -- but the two that I'm sure of are #93, "Night of the Pelican"(12/27/68) and #98, "Night of the Jamus"(2/14/69).

JOHN FISHEL -- Jacobus, Pennsylvania.
DID THE TV SHOW "LOST IN SPACE" GIVE ANY CREDIT TO THE COMIC BOOK "SPACE FAMILY ROBINSON" FOR USING THEIR BASIC IDEA.

I don't think it's at all impossible that Irwin Allen (or whoever) had never even heard of SPACE FAMILY ROBINSON when he created "Lost in Space". It seems to be a fairly obvious gimmick that if you want to do a bit about a family of misrouted space colonists, to name them "Robinson" after the "Swiss Family Robinson" novel. Still I've heard some skuttlebutt on this topic. So it goes that Gold Key tried to sue CBS for swiping their idea..and settled out of court with CBS allowing them to use the title "Lost in Space" on their SPACE FAMILY ROBINSON comic, although, aside from the name "Robinson" & a lost-in-space family, there were absolutely NO similarities between the series or comic in hardware or software. Another rumor I once heard was that Carl Barks was responsible for the creation of the comic...any truth in that?

JOE BOBAS(sic?) -- ?
PLEASE GIVE ME A DOSSIER ON THE BRITISH SYNDICATED SERIES, "MAN IN A SUITCASE".

There were 28 episodes of this series (15 of which were off network); 1 hour each: 1967-68(debut on ABC: 5/3/68). Richard Bradford played "McGill", an unjustly discredited U.S. secret agent who travels the world as a modern day bounty hunter.

DAVID VINEYARD -- Gainesville, Texas.
I NEED INFORMATION ON THE FOLLOWING SERIES: 'HONG KONG', 'CHECK-MATE', 'DICK TRACY'(WITH RALPH BYRD),'FLASH GORDON','STEVE CANYON', 'SHERLOCK HOLMES' & 'DANGER MAN'.

"Hong Kong"; 26 ep.; debut:10/2/60; ABC; hour; created by Robert Buckner; 20th Century-Fox; Glenn Evans(American newspaper correspondent stationed in Hong Kong):Rod Taylor; Neil Campbell(chief of HK police):Lloyd Bochner; Tully(nightclub owner):Jack Kruschen; Ling Fong(Evans' houseboy):Gerald Jann.
"Checkmate"; 70 ep.; (9/10/59 - 9/19/62); CBS; hour; created by Eric Ambler; Prof.Carl Hyatt:Sebastian Cabot; Jed Sills:Doug McClure; Don Corey:Anthony George; adventures of detective agency, "Checkmate, Inc." (½ hour)
"Steve Canyon"; 137 ep.; 1958-59; Steve:Dean Fredericks.
"Adventures of Sherlock Holmes"; 39 ep.; 1955; Sherl:Ronald Howard; John Watson:Marion Crawford; filmed in Europe.
"Danger Man"; 39 ep.; 1959-61 (in USA: 4/5/61 to 9/20/61); ½ hour; John Drake:Pat McGoohan!!!"part one" of the trilogy (with "Secret Agent" and "The Prisoner"!!!).
All I know about "Flash Gordon is that it starred Steve Holland in the early '50s -- and there never was a live-action Tracy series.

WHICH EPISODE OF THE "SUPERMAN" SERIES HAD CHUCK CONNORS AS AN UNUSUALLY STRONG & DUMB COUNTRY BOY USED BY METROPOLIS CROOKS???

That was "Flight to the North" by David Chantler, d:George Blair. Connors was Sylvester J.Superman...also starring George Chandler.

JACK HERBERGER -- Waukegan, Illinois.
EVERY WEEKDAY MORNING AT 6 AM ON MILWAUKEE'S CHANNEL 4 THEY BROADCAST "THE LONE RANGER" AND RIGHT NOW AWKWARD JOHN HART IS RUNNING AROUND IN CLAYTON MOORE'S MASK & YELLING 'HI-YO SILVER'. COULD YOU TELL ME WHAT EPISODES LUMBERIN' JOHN DEMOLISHED???

Yeah, John Hart was about as dynamic & convincing an actor as Sterling Hayden or Cornell Wilde. Bit of the 221 "Lone Ranger" episodes, I can't say how many Hart was in. The show ran from 1952 to '57, and I'd guess Hart was in the '57 shows ...probably among the 39 color episodes.

STEVE BUDNIK -- Ft.Lauderdale, Florida.
FOR THE PAST COUPLE OF ISSUES YOU'VE HAD ARGUMENTS AS TO WHAT 99's REAL NAME WAS ON "GET SMART". SO WHAT WAS THE CHIEF'S REAL NAME???

Craig Henderson finally convinced me that 99's name was never really revealed, but we DO know the Chief's name -- at least his first name: Thaddeus.

BARRY GOMBERG -- Brooklyn, New York.
DO YOU RECALL ANYTHING ABOUT A MARIONETTE-LIVE ACTION SHOW CALLED "DIVER DAN" WHICH HAD A LIVE MAN IN A DIVING SUIT AND SOME MARIONETTE FISH INCLUDING A BARRACUDA???

I don't...but referring to my DIVER DAN & COLOR #1254, I see it was a 1961 NBC show; besides Dan (whoever he was) there was a mermaid (live) named Minerva, and fish by the names of Baron, Trigger, Horace, Skipper, Doc, etc. Baron was the barracuda, and his henchfish Trigger smoked a cigarette (under water and it kept on ticking).

JOHN D'ARMANDA JR. -- Miami Springs, Florida.
HOW ABOUT A TV SHOW INDEX OF GEORGE TAKEI???

There was a "Mission:Impossible"/"The Carriers"(11/19/66); "It Takes a Thief"/"To Catch a Roaring Lion"(12/31/68); "$6,000,000 Man"/"The Coward"(4/19/74); plus a recent "Chico & the Man" and a'Hawaii 5-O". Supposedly he's starred in a sit-com pilot by Norman Lear.

DID WALTER KOENIG EVER STAR IN AN EPISODE OFF(UGO)^THE STARLOST"?

Yes...I never saw the episode, but I think Koenig was a helmsman on another one of those lost-and-found bridges on the "Ark".

JOE GULICK -- Lubbock, Texas.
HOW MANY JACK (OLD STONE FACE) WEBB TV SERIES HAVE THERE BEEN???

Craig henderson helped me remember these Jack Webb-Mark VII Productions: Pete Kelly's Blues, Dragnet, Dragnet 1967(to whenever), Adam 12, The D.A., O'Hara-U.S.Treasury, Emergency, Escape, Sierra, Noble One...plus Noah's Ark, the 1956 heartthrob adventures of a veterinarian and fur problems he cures.

HAVE THERE BEEN ANY MOVIE ADAPTATIONS OF EPISODES OF "ALIAS SMITH AND JONES" BESIDES "THE LONG CHASE"??? WHEN WAS THE PILOT FILM FOR "ASAJ" FIRST RUN??? WHAT WAS THE CAST??

I'd never even heard of THAT adaptation. (A list of feature collections of TV episodes might be of interest, if anyone has one.) The "ASAJ" pilot was shown on 1/5/71 on ABC, 90 min.; cast -- Hayes/Smith:Pete Duel; Curry/Jones:Ben Murphy; Miss Porter:Susan St.James; Sheriff Trevors:James Drury; Wheat:Karl Holliman; Deputy Harker:Forrest Tucker; Shields: Charles Dierkop; Miss Birdie/Jeanette Nolan; Myle:Dennis Fimple; Kane:Bill Fletcher.

JOHN D'ARMANDA JR. -- Miami Springs, Florida.
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PLEASE LIST ALL THE "STAR TREK" RELATED BOOKS.

Well, just judging by MY bookshelf (I'm no "Star Trek" expert) I see 11 ST adaptation collections ("Star Trek", "ST 2", "ST 3" etc.), 6 "Star Trek Log"s (of the cartoon series), one original novel "Spock Must Die", one collection of original short stories "Star Trek: the New Voyages", plus "The Making of Star Trek", "The World of Star Trek", "The Trouble With Trekkies", "Star Trek Lives", "Star Fleet Manual", the Starfleet blueprints, and (not to forget) Nimoy's "I Am Not Spock".

DENE RODDENBERRY SPOKE A TECH RECENTLY AND SAID THAT "THE CAGE" IS ONLY AVAILABLE IN BLACK & WHITE, YET THE FOOTAGE AS PART OF "THE MENAGERIE" TWO-PARTER IS IN COLOR. (???)

Instead of contacting someone who knows what he's talking about, I'll just make the obvious guess that the special prints that had to be made of this episode were only made in B&W, though the original was filmed in color.

LATER NOTE: ORIGINAL FILM WAS B&W, VIDEO TAPE WAS COLOR.

Now here's a few tuffies...

CHARLES SEELEY -- Kenmore, New York.
HOW ABOUT AN INDEX OF THE TV WORK OF ROBERT HEINLEIN, PHILIP JOSE FARMER, AND ALLAN DEAN FOSTER? ALSO MOVIES & COMICS???

JEFF GORNELL -- Hammond, Louisiana.
PLEASE DO A NIGHT-BY-NIGHT LIST OF ALL THE "TONIGHT SHOW" GUESTS & HOSTS AND, OF COURSE, ALL THE SONGS & SKETCHES PERFORMED BY SPECIFIC ARTISTS.

Sure. See the index section. Yes, it's there...promise me you won't stop looking till you find it, no matter how long it takes...and even if it means going without food or water for an extended time period and slowly slipping into eternal repose.

MOVIE HALL OF INFAMY ====

Jim Main nominates "Creature of Destruction" as the worst movie of time immemorial.

Bill Fox chooses "Attack of the Mishroom People".

Rick Payne votes "Wizard of Mars"; a good choice, by George.

Mark Barbey picks "Dracula vs.Frankenstein","I Was a Teen-Age Frankenstein" & "Tromp"! (I thought "Tromp" was at least interesting...the music was a tad too loud for a non-Rock freak like myself.).

Ed Eaton tells me I missed one Jackie Gleason movie in the Great One's film index: "Tramp,Tramp,Tramp" from 1942.

Bill Sherman spotted a flicker still missing from my James Cagney index: "Funny Lady"('75), plus one missing from my Susanne Pleshette list:"Along Came a Spider"(TV).

Paul Staidiger comes up with another Bob Hope/Bing Crosby movie cameo:"The Greatest Show on Earth"; Paul also tells me (in reference to a recent answer) that the old black & white "Betty Boop" cartoons have been converted to color (somehow) by a TV syndication company.

MIKE FRANCE -- Winter Haven, Florida.
WHAT ARE THE DATES OF THE TV SHOWINGS OF BOND FILMS TO DATE???

Here y'ar:
"Goldfinger":(9/17/72, 5/5/74, 1/2/76). "From Russia With Love":(1/14/74). "Dr.No":(11/10/74, 12/5/75). "Thunderball": (3/22/74, 1/24/76). "Diamonds Are Forever":(3/12/75). "You Only Live Twice":(11/2/75). "On Her Majesty's Secret Service":(2/16&23/76).

WHO DID THE NARRATION "JAMES BOND, AGENT 007, HERE. I DON'T USUALLY SKI DOWN MOUNTAINS LIKE THIS...ETC.") FOR THE ABC EDITED VERSION OF "ON HER MAJESTY'S SECRET SERVICE"???

As a purist, I thought they should naturally have shown it the way it was made; but assuming ABC was correct in their apparent assumption that part one needed a lil' more action, I thought the editting was EXPERTLY done, even though the voice-over was a bit asinine. The asinine voice-over: Allen Swift.

WHEN A FILM IS RERELEASED, DO THE STILLS ISSUED FOR IT CHANGE CODE NUMBERS???

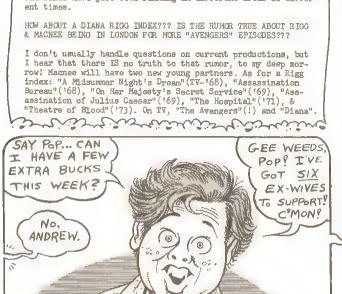
I dunno'...

CAN YOU LIST ALL THE BOND RERELEASES TO DATE???

A "Dr.No"/"From Russia With Love" double-bill came out with "Goldfinger" in April 1965...but other than that, I think the old Bonds have just been running in different areas at different times.

HOW ABOUT A DIANA RIGG INDEX??? IS THE RUMOR TRUE ABOUT RIGG & MACNEE BEING IN LONDON FOR MORE "AVENGERS" EPISODES???

I don't usually handle questions on current productions, but I hear that there IS no truth to that rumor, to my deep sorrow! Macnee will have two new young partners. As for a Rigg index: "A Midsummer Night's Dream"(TV-'68), "Assassination Bureau"('68), "On Her Majesty's Secret Service"('69), "Assassination of Julius Caesar"('69), "The Hospital"('71), & "Theatre of Blood"('73). On TV, "The Avengers"(!) and "Diana".



LICENSE PLEASE. WOULD YOU TAKE IT OUT OF THE WALLET PLEASE.
I'M SORRY MR. ...UH "BOND" BUT YOUR LICENSE TO KILL HAS EXPIRED. COME ALONG

ASIDE FROM SHOWCASE #13 AND THE NEWSPAPER STRIP, WHERE ELSE HAS BOND APPEARED IN COMIC FORM??? WHAT PAPERS RUN BOND IN THE US??? WHEN DID IT ORIGINATE AND HAVE ANY COLLECTIONS BEEN PUBLISHED??? SAME FOR "RIP KIRBY" & "MODESTY BLAISE"???

Yeah, but I...

WHO PUT THE BOMP IN THE BOMP-BE-BOMP-BE-BOMP? THE RAM IN RAM-A-LAM-A-DING-DONG? WHAT IS THE DIFFERENCE BETWEEN ICE CREAM & SHERBET? HOW DO THEY GET S GREAT TOMATOES IN THAT ITTY-BITTY CAN?

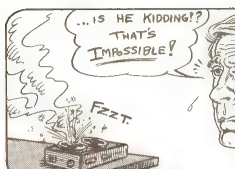
The answers to these queries can be found in my "Tonight Show"index.

RICH MATTHEWS -- Morgantown, West Virginian.
I HAVE A KES/LOUS MOVIE ID FOR YOU. I CAN REMEMBER A GIANT ROBOT WITH 3 ROUND PILLARS FOR LEGS. IT WALKED BY RAISING UP THE MIDDLE ONE & EXTENDING THE OTHERS. IT WAS THE DEVICE OF SOME ALIENS WHO HAD HEADQUARTERS BELOW A SANDPIT INTO WHICH UNFORTUNATE EARTHLINGS SANK. THEY USED IMPLANTED BRAIN DEVICES TO CONTROL PEOPLE...AND THE WHOLE THING WAS A KID'S DREAM.

That sounds like two different grade-B shockers there. That giant robot reminds me of "Kronos" from the 1957 flicker, directed & produced by Kurt Neumann, and written by Lawrence Goldman. Cast-- Jeff Morrow, Barbara Lawrence, John Emery, Morris Ankrum, Richard Harrison, & Robert Shayne.
Those other incidents are from a classic 1953 film, "Invaders from Mars"; Fox; 3-D(and NOT listed in my 3-D index last issue); d:William Cameron; screenplay:Richard Blake; SFX:Jack Cosgrove; cast-- Helena Carter, Arthur Franz, Jimmy Hunt, Leif Erikson, Hillary Brooke, Morris Ankrum(also in "Kronos"), Max Wagner, Milburn Stone, & Robert Shayne(again, also in "Kronos"). This movie was designed to scare the weshlefsters outta' lil' kids with psychological & emotional terror, bizarre sets and aspects all based on children's worst fears: parents turned to zombies, hidden bogeymen, etc.

GREGORY KARALIS -- Carteret, New Jersey.
HOW ABOUT A MICKEY ROONEY INDEX???

Okey-dokey. Mickey started out on lotsa' comedy shorts (the "Hickey McGuire" series, etc.), then these features:
1932:Beasts of the City, Information Kid, The Big Companions, My Pal the King; 1933:Big Cage, Life of Jimmy Dolan, Broadway to Hollywood, Big Chance, The Chief; 1934:Love Birds, I Like It That Way, Lost Jungle, Upper World, Half a Sinner, Girl's Cot Is On a Diamond, Beloved, Manhattan Mellodrama!, Chained, Blind Date, Hideout; 1935:Midsummer Night's Dream, Healer, Ah Wilderness, County Chairman, Reckless; 1936:Riffraff, The Devil Is a Sissy, Little Lord Fauntleroy, Down the Stretch; 1937:A Family Affair(first Andy Hardy flik), Captain's Courageous, Live Love & Learn, Thoroughbreds Don't Cry, You'll Only Be Young Once, Slave Ship, Hoosier Schoolboy; 1938:Love In a Headache, Judge Hardy's Children, Held That Kiss, Lord Jeff, Love Finds Andy Hardy('AH'hereafter), Boys' Town, Stablemates, Out West With the Hardys; 1939:Adventures of Huckleberry Finn, AH Gets Spring Fever, Babes in Arms, Judge Hardy & Son, The Hardy's Ride High; 1940:Young Tom Edison, AH Meets a Debutante, Strike Up the Band; 1941:Life Begins for AH, Babes On Broadway, AH's Private Secretary, Men of Boys' Town; 1942:A Yank at Eton, Courtship of AH, AH's Double Life, AH Steps Out; 1943:A Haunting We Will Go, Crazy, Thousands Cheer; 1944:National Velvet, AH's Blonde Trouble; 1945:Ziegfeld Follies, Love Laughs at AH; 1947:Killer Mccoy; 1948:Summer Holiday, Words & Music; 1949:Big Wheel; 1950: He's a Cockeyed Wonder, Quicksand, Fireball; 1951:My Outlaw Brother, The Strip; 1952:Sound Off; 1953:Off Limits, All Ashore, Slight Case of Larceny; 1954:Drive a Crooked Road, Eddie Cantor Story, Toko-Ri, Atomic Kid; 1955:Twinkle in God's Eye; 1956:The Bold & the Brave, Magnificent Roughnecks, Jaguar, Francis in the Haunted House; 1957:Operation Mad Ball, Baby Face Nelson; 1958:AH Comes Home, A Nice Little Bank That Should Be Robbed; 1959:Last Mile, Big Operator; 1960:Private Lives of Adam & Eve, Platimum High School; 1961:King of the Roaring 20's, Breakfast at Tiffany's, Everything's Ducky; 1962:Requiem for a Heavyweight; 1963: It's a Mad Mad Mad Mad World!!!!!!; 1964:Secret Invasion; 1965:24 Hours to Kill, How to Stuff a Wild Bikini; 1966:Ambush Bay, Devil Takes the Count; 1968:Skidoo, Extraordinary Seaman, Devil In Love; 1969:Billy Bright, A Woman for Charley (TV), The Comic. I don't know of any movie credits for Mickey Rooney for the 70's.



JERRY DURNHAMCHER -- St.Ann. Mo.
WAS "GONE WITH THE WIND" OR FOR THAT MATTER, ANY OTHER FILM, ORIGINALLY DONE IN BLACK & WHITE AND THEN SOMEHOW COLORED FOR LATER RERELEASE???

"GWTW" was filmed in color originally; as for other examples of this phenomenon, I can't perceive of how such a thing could be done. How could a black & white film (a LONG one) be transformed into full color? I can see how an animated short could be turned from B&W to color (like those "Betty Boop" cartoons) ...that would be a much simpler matter of hand-coloring the less complex cels.

WHAT IS THE CORRECT SPELLING OF THE COMMAND USED TO STOP GORT'S RAMPAGE IN "THE DAY THE EARTH STOOD STILL"???

The correct spelling is "[illegible]". Naturally that translates phonetically to English as "Klaatu barada nikto".

CAN YOU TELL ME ANYTHING ABOUT A JAPANESE MOVIE HERO, "STARMAN"?

So sadly. No canes do.

JIM MAIN -- New Milford, Connecticut.
CAN YOU GIVE ME A LISTING OF ANY OTHER MOVIE OR TV APPEARANCES THAT ED BISHOP MADE OTHER THAN THE SYNDICATED "U.F.O." SERIES???

I'm sure Ed made plenty of British TV episodes...as for movies, the only two I know of are two Bond flix, "You Only Live Twice" and "Diamonds Are Forever".

HOW ABOUT TELLING ME ALL YOU KNOW ABOUT THE FILM "EQUINOX"???

Aside from some stop-action animation by Jack Woods, this was a grade-C film from 1971; 82 min.; color; cast-- Edward Connell, Barbara Hewitt, Jack Woods, Fritz Leiber.

BILL FOX -- ?
ONE OF MY FAVORITE SCENES IN "DRACULA" IS DWIGHT FRYE'S FLY-EATER SPEECH. I KNOW FRYE WAS ALSO "FRITZ" IN "FRANKENSTEIN", BUT WHAT ELSE DID HE DO???

Frye specialized in demanteds, hunchbacks, and really did fine work as demented hunchbacks! His flix::
1930:Barber John's Boy, Dracula; 1931:Man To Man, Maltese Falcon, Frankenstein; 1932:Attorney for the Defense; 1933:Circus Queen Murder, Strange Adventure, Western Code, Vampire Bat; 1935: Bride of Frankenstein, Crime of Dr.Crespi, Atlantic Adventure; 1936:Alibi for Murder, Florida Special; 1937:Beware of Ladies, Something to Sing About, The Shadow, The Man Who Found Himself; 1938:Invisible Enemy, Might Hawk, Fast Company, Adventure in the Sahara; 1940:Gangs of Chicago, Phantom Raiders; 1941:Mystery Ship, Son of Monte Cristo; 1942:Prisoner of Japan; 1943:Frankenstein Meets the Wolfman, Dead Man Walk, Submarine Alert, Drums of Fu Manchu. Frye died in 1943.

DON FORTIER -- Kenner, Louisiana.
BESIDES APPEARANCES IN "YES DAY THE EARTH STOOD STILL" & ON "FATHER KNOWS BEST", WHAT ELSE HAS BILLY GRAY DONE???

Movies-- 1943:Man of Courage; 1946:Spectre of the Rose; 1947: Badmen of Tombstone; 1948:Father Father Dunne; 1950:Singing Guns; 1951:The Guy Who Came Back, On Moonlight Bay, the Day the Earth Stood Still!!!; 1952:Talk About a Stranger; 1953: Girl Next Door, All I Desire, By the Light of the Silvery Moon; 1954:Outlaw Stallion; 1955:Seven Little Foys; 1956:Scarlet Hour; 1959:Some like It Hot!; 1961:Explosive Generation; 1962: Two For the Seesaw.
TV:: "Father Knows Best"; 203 ep.; ½ hour; (10/3/54 to 1962). Also-- Celanese Theatre/On Borrowed Time(6/25/52)ABC; Schaefer Century Theater/Lesson in Hot Lead(10/12/52)NBC; Fireside Theatre/First Prize(1/12/5l)NBC; Cavalcade of America/Young Andy Jackson(3/23/5l)ABC; Thin Man/Come,Darling Asta(10/17/57) NBC; Peter Gunn/Semi-Private Eye(5/23/6l)NBC; Stagecoach West/ /Dark Return(10/18/60)ABC; Bachelor Father/Ginger's Big Romance(12/29/60)NBC; GE Theater/Drop-Out(1/29/6l)CBS; The Deputy /Two-Way Deal(3/11/6l)NBC; GE Theater/Six Bowls 'Em Over(4/9/ 6l)CBS; Alfred Hitchcock/Hat Box(10/10/6l)NBC; I Spy/Lori (9/21/66)NBC; Bold Ones/Memo From the Class of'76(3/6/70)NBC.

JOHN D'ARMANDA JR. -- Miami Springs, Florida.
IN WHAT MOVIES DID PETER GRAVES APPEAR???

I hope you sleepier readers can stand all these indexes. PETER GRAVES:: 1950:Rogue River; 1951:Defiance; 1952:The Red Planet Mars; 1953:Stalag 17, War Paint, East of Sumatra, Beneath the 12 Mile Reef; 1954:Yellow Tomahawk, The Raid, Black Tuesday, Killers From Space; 1955:Court Martial of Billy Mitchell, Robber's Roost, Lot's Wife Up, Wichita, Long Gray Line, Night of the Hunter!, Naked Street, Fort Yuma; 1956:It Conquered the World, Canyon River, Hold Back the Night; 1957:Beginning of the End, Death In Small Doses, Bayou; 1958:Wolf Larson; 1959:Stranger in My Arms; 1965:A Rage To Live; 1966: Texas Across the River; 1967:Adventures of Batman & Robin, Valley of Mystery; 1968:Ballad of Josie, Sgt.Ryker; 1969: Five Man Army; 1973:Call to Danger(TV).

WHAT PREHISTORIC MONSTERS DID KING BATTLE IN "KING KONG"??

I recall 3: a tyrannosaurus near the log-bridge ravine, a snakey amphibian inside Skull Mountain, and the pteranodon (not to be confused with a pterodactyl)on top of Skull Mountain.

JOE MORGAN -- Englishtown, New Jersey.
HOW MANY COLORS DID THE HORSE CHANGE IN THE EMERALD CITY IN "THE WIZARD OF OZ"???

(!!!) I think I'll start a new feature in IG: "Seemingly Pointless Questions". "The horse of a different color" gag was one that puzzled me till I got my Chronacolor set. I'd guess the horse's tail switched for every camera angle switch. You can count the camera angles yourself next year on TV.

WAS JACKIE COOPER ONE OF THE LOLLIPOP KIDS IN "WIZARD OF OZ"?

No, no, the "Lollipop Guild" trio was , I assume, three members of the Singer Midgets. However, I'm certain the Munchkin crowd was spiked with plenty of actual children, due to the distinct paucity of singing midgets in America during 1939.

BILL JOHNSON -- Madison, Wisconsin.
I WAS SURPRISED TO SEE VALERIE PERRINE (OF "LENNIE" FAME) THE OTHER NIGHT IN "SLAUGHTERHOUSE FIVE". DID SHE APPEAR IN ANY OTHER MOVIES???

I dunno'...I did just see her name on a poster for the new "W.C.Fields and Me" movie with Rod Steiger. [illegible]

INEXECTION:
WALT DISNEY'S COMICS & STORIES #151-180!

Number in () indicates issue of WDC&S which reprinted the story.
Abbreviations:: CB = script & art by Carl Barks!
DD = Donald Duck US = Uncle Scrooge HDL = Huey,Dewey,Louie
DA = Daisy Duck GG = Gladstone Gander OO = Cyrus Bearclaws
GD = Grandma Duck JrW= Jr.Woodchucks MM = Mickey Mouse
MN = Minnie Mouse G = Goofy MEF = Morty & Ferdy
BP = Black Pete P = Pluto LH = Little Hiawatha
LLW = Lil'Bad Wolf(& Zeke)
# = my own title for an otherwise unchristened tale.
ALL DD strips costar HDL; ALL GD strips costar Gus Goose.

#151: (vol.13,#7)-April 1953 52 pgs. cover:(DD,HDL) CB
"DD vs.GG:the Easter Parade"(Grand Marshall's(DA)CB(#367) 10 pgs.
"Zeke's Pappy Comes to Town"# (LBW) 6 "
"Pluto on Gramma's Farm"# (P,MM,GD) 6 "
"Big Chief Say-un Nee Jeep"# (LH) 6 "
"Goofy's Hobby" text & illo (G,MM,MN) 2 "
"Granma's Garbage Disposal"# (GD,DD) 2 "
"MM, the Miracle Master"part VI (MM) 6 "

#152: (vol.13,#8)-May 1953 52 pgs. cover:(DD,HDL) CB
"The Big KER-TV Quiz Show"# (DD,GT) CB (#421) 10 pgs.
"LBW's April Fool's Day Birthday"# (LBW) 6 "
"In the Spring,a Young Dog's Thoughts..."# (P,MM,MN) 6 "
"Little Hiawatha Bat-un Up Beaver Dam"# (LH) 6 "
"Thumper's Easter Poem" text & illo (MM,MN) 2 "
"Gramma Wins the Big Canoe Contest"# (GD,DD,DA) 2 "
"The Last Resort"(part I) (MM,G) 6 "

#153: (vol.13,#9)-June 1953 52 pgs. cover:(DD,HDL) CB
"The Madman Lake Fishing Derby [TV's Trained Worms"#(DD)CB 10pgs.
"Prof.Zeke's Preparatory School for Pigs"#(LBW)L(#371) 7 "
"Pluto the Circus Star"# (P,MM,MN) 6 "
"Lil Cabin-un Great Gondor Bird"# (LH) 6 "
"The Spring Bazaar" text & illo (DD,MM,G,MN,HDL,etc.) 2 "
"GD's New New-Fangled Contraptions"# (GD) 2 "
"The Last Resort" part II (MM,G) 6 "

#154: (vol.13,#10)-July 1953 52 pgs. cover:(DD,HDL) CB
"HDL Spoil UD's Sale of Their Clubhouse"# (#359) CB 10 pgs
"The New Improved Three BIG Pigs"# (LBW) 8 "
"The Patrol-Leader Pup"# (P,MM,MEF) 6 "
"Hiawatha Treat-un Chief's Heap Big Tooth-Ache"# (LH) 6 "
"The Haunted Picnic" text & illo (MM,G,MN) 2 "
"Granma Mechanizes the Farm"# (GD) 2 "
"The Last Resort" part III (MM,G) 6 "

#155: (vol.13,#11)-August 1953 52 pgs. cover:(DD,JrM?) CB
"Scrooge Names His Heir!"#(DD,UE,GG)CB(#3148) (HDL win!) 10 pgs.
"Zeke is Framed"s (LEW) 8 "
"Fluto, Fourth of July Hero"s (P,MM,MW,MBF) 7 "
"Hiawatha Earn-un Feather"s (LH) 6 "
"The Ghost of Ghost Town" text & illo (MM,MW,G,MBF) 2 "
"The Secret of the Whirlpool" part I (MM,G,BP) 8 "

#156: (vol.13,#12)-September 1953 52 pgs. cover:(DD,HDL) CB
"Donald Duck, Master Rain Maker"!#CB (#368) (DA,GG) 10 pgs.
"Zeke's Rocket Pack"s (LEW) 8 "
"Multipli-CAT-ions" (P,MM,MBF) 6 "
"Hiawatha's Cousin Little Cyclone"s (LH) 6 "
"Figaro's Flight" text & illo (DD,HDL,GG,MM,MW,G, etc.) 2 "
"Orgamza's Multi-Flow" (GD) 2 "
"The Secret of the Whirlpool" part II (MM,G,BP) 8 "

#157: (vol.14,#1)-October 1953 52 pgs. cover:(DD,HDL) CB
"DD vs. U$: the Demon Tooth Mountain Climb"!#CB (U$#101)
...the final 3 panels of this story are changed because CB felt
the original ending was "too fantastic" even for him. 10 pgs.
"Zeke's Orange Craze & the Escaped Ostrich"s (LEW) 8 "
"Fluto Meets the Dog-Nappers"s (P,MM,MW) 6 "
"Hiawatha Catch-um Beaver-Felt Thief"s (LH,BP) 6 "
"Timid Tommy's Idea" text & illo (MM,MW,MBF,LEW) 2 "
"The Dead-Tree Squirrels"s (not the Dead-Sea Scrolls)(GD) 2 "
"The Secret of the Whirlpool" part III (MM,G,BP) 8 "

#158: (vol.14,#2)-November 1953 52 pgs. cover:(DD,HDL,DA)CB
"DD and the Junior Woodchuck Bee-Keepers"s CB (#361) 10 pgs.
"Zeke Meets Pinocchio"s (LEW) 8 "
"Fluto Goes Trick-or-Treating"s (P,MM) 6 "
"Hiawatha Move-un to Desert for Winter"s (LH) 6 "
"Jack Frost's Nip" text & illo (MM,MW) 2 "
"Orgamza Gets Box Seats at the Movies"s (GD,MW) 2 "
"The Lens Hunters" part I (MM,G) 8 "

#159: (vol.14,#3)-December 1953 52 pgs. cover:(DD,HDL)CB
"The Unwilling Property Seller & the Will-o-the-Wisp"s CB 10 pgs.
"Zeke, Master of Disguise"s(LEW) (DD,UE)(U$#101) 8 "
"The Big Storm"s (GD) 2 "
"The Table Tableau" text & illo (MM,MW,DA,GD,G,MBF,DD,HDL)2 "
"Fluto's Vocation"s (P,MM,MBF) 6 "
"Hiawatha Visit-un Big City"s (LH) 6 "
"Lens Hunters" part II (MM,G) 8 "

#160: (vol.14,#4)-January 1954 52 pgs. cover:(DD,HDL) CB
"Donald's Christmas Casual Haunts the Desert"s(?)CB(#352) 10 pgs.
"Zeke, the Wolf from Outer Space"s (LEW) 8 "
"Orgamza's New Scarecrow"s (GD) 2 "
"The Magic Christmas Tree" text & illo (MM,MW,G) 2 "
"Fluto, the Hunter Dog"s (P,MM) 6 "
"Hiawatha Half-un Zoo Trappers"s (LH) 6 "
"Lens Hunters" part III (MM,G) 8 "

#161: (vol.14,#5)-February 1954 52 pgs. cover:(DD,HDL)CB
"Donald's Fix-It Shop & the Super Vacuum Cleaner"s(DA)CB 10 pgs.
"Zeke Turns Vegetarian"(LEW) (WD DIGEST#52) 8 "
"Fluto's Dinosaur Bone"s (P,MM,MBF) 6 "
"Hiawatha Find-um Pirate Treasure"s (LH) 6 "
"Figaro Flies Detective" text & illo (MM,MW,Clarabelle) 2 "
"Snow-Bound Ingenuity"s (GD) 2 "
"The Case of the Vanishing Bandit" part I (MM,G) 8 "

#162: (vol.14,#6)-March 1954 52 pgs. cover:(DD,HDL)CB
"Donald Duck, Railroad Station Master"s(U$)CB 10 pgs.
"Zeke's Special Track Shoes"s (LEW) 8 "
"Fluto, Ship's Dog"s (P,MM,HN) 7 "
"Hiawatha Hunt-un Timber Wolf"s (LH) 6 "
"The Singing Valentine" text & illo (P,MM,HN,ChipdDale) 2 "
"Gus Goose Beats a Rug"s (whoopee) (GD) 2 "
"The Case of the Vanishing Bandit" part II (MM,G) 8 "

#163: (vol.14,#8)-April 1954 52 pgs. cover:(DD,HDL)CB
"The Phony Swami & the Buried Pearls"s(DD,GG,DA)CB(#392) 10 pgs.
"Zeke's Bomb Threat"s (LEW) 8 "
"Fluto's Sweetheart of the Airwaves"s (P,MM,MBF) 6 "
"Big Chief Lose-um Dress"s (LH) 6 "
"Danny's Ride" text & illo (MM,MW,MBF,Dumbo) 2 "
"DD's Fatunis Garden"s(suddenly GD lives in the suburbs!?) 2 "
"The Case of the Vanishing Bandit" part III (MM,G) 10 "

#164: (vol.14,#8)-May 1954 52 pgs. cover:(DD,HDL)CB & ?
"Donald Duck, Salesman for 'MaDuck Flour'"s(U$) CB 10 pgs.
"Zeke's Astrologically Lucky Day"s (LEW) 8 "
"Fluto, Monster Movie Star"s (P,MBF) 7 "
"The Palefase in Wolf's Clothing"s (LH) 6 "
"The Disappearing Eggs" text & illo (the Pinocchio gang) 2 "
"Orgamza's Indirect-Lighting Lamp"s (GD,DD,DA) 2 "
"The Mysterious Crystal Ball" part I (MM,MW) 8 "

#165: (vol.14,#9)-June 1954 52 pgs. cover:(DD,HDL) CB
"DD, Undiscovered TV Musical Star"s CB 10 pgs.
"Zeke Stalks the Amusement Park"s (LEW) 8 "
"Fluto, the Great Impersonator"s (P,MM) 6 "
"Hiawatha and the Medicine Show Fraud"s (LH) 6 "
"The May Party" text & illo (Bongo, Lumpjaw, ChipdDale)2 "
"DD's Sunset"(don't these CD strips sound exciting?) 2 "
"The Mysterious Crystal Ball" part II (MM,MW) 8 "

#166: (vol.14,#10)-July 1954 52 pgs. cover:(DD,HDL)CB
"Donald Duck, Midget-Car Racer"s CB (WD DIGEST #19) 10 pgs.
"Zeke the Butterfly Collector"s (LEW) 8 "
"Fluto, the Clean-Up Maniac"s (P,MM) 6 "
"The Injun Olympics"s (LH) 6 "
"The Rainbow Lunch" text & illo (MM,DD,G,GD,MM,DA) 2 "
"Orgamza's Wasted Vacation"s (GD) 2 "
"The Mysterious Crystal Ball" part III (MM) 8 "

#167: (vol.14,#11)-August 1954 52 pgs. cover:(DD,HDL)CB & ?
"Donald vs.Gladstone:the Duckaluk Bay Fishing Derby"s CB(#3933)10pgs
"Zeke in Vacation"s (LEW) 8 "
"Fluto & the Merryland Island Excursion"s (P,MM,MBF) 6 "
"That Ol' Injun Summer School"s (LH) 6 "
"The Circus Rally" text & illo (MM,D,Dumbo,ChipdDale) 2 "
"Orgamza's Wall Bone Wall"s (GD) 2 "
"The Lost Legion" part I (MM,G,BP,MBF) 8 "

#168: (vol.14,#12)-September 1954 LAST 52 PAGER cover:(DD,HDL)CB
"The Trailer Trip and the Problem Mascots"s(DD)CB(#372) 10 pgs.
"Zeke the Famous Artist"s (LEW) 8 "
"Fluto's Lion Buddy"s (P,MM,G) 6 "
"Hiawatha's Rich Uncle Charlie Horse"s (LH) 6 "
"The Parrot Puzzle" text & illo (MM,G,MW) 2 "
"Orgamza's Picnickers"s (GD) 2 "
"The Lost Legion" part II (MM,G,BP) 8 "

#169: (vol.15,#1)-October 1954 36 pgs.FROM NOW ON cover:(DD,HDL)CB
"DD Gives Truants HELL a Hard Way to Go"s CB (#422) 10 pgs.
"A Wolf in Dragon's Clothing"s (LEW) 6 "
"Fluto, the Silliest Looking Dog in the World"s(P,M,MBF) 3 "
"Goofy's Blue Ribbon" text & illo (G,MM,DD,MM,DA) 2 "
"The Lost Legion" part III (MM,G,BP) 10 "

#170: (vol.15,#2)-November 1954 cover:(DD,HDL) CB
"The Attack of the Antofagasta Ax-Toothed Ants"#CB (DI- 10 pgs.
"The Handy-Andy-Jim-Dandy Pig Catching Suit"s(LEW) (DESIRE?)5 "
"The Halloween Scare" text & illo (MM,MW,DD,DA,G,7Dwarfs)2 "
"Paper-Fetcher Fluto"s (P,MM,MBF) 3 "
"The Magic Rope" part I (MM,G) 8 "

#171: (vol.15,#3)-December 1954 cover:(DD,HDL)CB & ?
"The Imperil-War Mosque-Rin Sheath"s (U$,GT)CB(#400) 10 pgs.
"A Bad Case of Mocoupa"s (LEW) 5 "
"The Double Thanksgiving" text & illo (G,MM,MW,Clarabelle)2 "
"Fluto the Woodman Dog Gets Spunked"s (P,MBF,MM) 3 "
"The Magic Rope" part II (MM,G) 8 "

#172: (vol.15,#4)-January 1955 cover:(DD,HDL) CB
"Sub-Search for the 'Chapidoria'"s (DD,HDL) CB (#364) 10 pgs
"The Wild Goose Chase"s (LEW) 6 "
"The Electric Dog"s (P,MM,MBF) 3 "
"Santa's Return Trip" text & illo (Bambi,Bongo,ChipdDale)2 "
"The Magic Rope" part III (MM,G) 8 "

#173: (vol.15,#5)-February 1955 cover:(DD,HDL)non-CB
"DD's Anti-Temper Resolution & the Ski Jumps"s CB (#333) 10 pgs.
"LEW's Motorcycle Reward"s (P,MM,MBF) 6 "
"Fluto Blows Bubbles"s (P,MM,MBF) 3 "
"Airmail Dumbo" text & illo (Dumbo, Thumper) 2 "
"Ridin' the Rails"part I (MM,G,GD) 8 "

#174: (vol.15,#6)-March 1955 cover:(DD,HDL)CB & ?
"The Great IceBeat Mail Carrier"s (DD) CB (WD DIGEST#20)10 pgs.
"Zeke Gets Shrunk by Leprechauns"s (LEW) 6 "
"The Hare and the Firecrow"s (P,MM) 3 "
"Panchito's Party" text & illo (MM,MW,G,GD,Joe Carioca)2 "
"Ridin' the Rails" part II (MM,G,GD) 8 "

#175: (vol.15,#7)-April 1955 cover:(DD,HDL) CB
"The Great Taffy Pull & the Lost Diamond Ring"?s(DD,DA,GG)10 pgs.
"The Secret of the Wolf Family Albums"s (LEW) 6 "
"The Performing Dog"s (P,MBF) 3 "
"Figaro's Fun" text & illo (MM,MW,MBF,Figaro) 2 "
"Ridin' the Rails" part III (MM,G,GD) 8 "

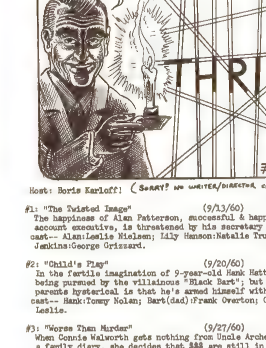
#176: (vol.15,#8)-May 1955 cover:(DD,HDL) CB
"Wild Bill Truesh0t, the Hiccuping Ghost"s CB (#394) 10 pgs.
"Zeke, Pres.of the Foul Fellows & Good Deed Doer"s (LEW) 6 "
"Fluto's Rival, Binky the Parrot"s (P,MM,MBF) 3 "
"The Easter Rabbit's Scare" text & illo (Thumper,B'rer Rab.)2"
"The Lost City" part I (MM,G) 8 "

#177: (vol.15,#9)-June 1955 cover:(DD,HDL) CB
"DD's Bathysphere Adventure"s (or "JAWS part 2½")CB(#384) 10 pgs.
"Zeke, Master Woodsman"s (LEW) 6 "
"Pluto at the Beach"s (P,MM) 3 "
"Goofy's Spring Housecleaning" text & illo (G,MM) 2 "
"The Lost City" part II (MM,G) 8 "

#178: (vol.15,#10)-July 1955 cover:(DD,HDL)CB
"DD's Battle for Silmore at Old Lace Manor"s! CB 10 pgs.
"The 3 Pigs' Secret Password"s (LEW) 6 "
"The Pluto from the Fallen Star"s (P,MM,MBF) 3 "
"Pluto's Game" text & illo (MM,P,MM,G,MBF) 2 "
"The Lost City" part III (MM,G) 8 "

#179: (vol.15,#11)-August 1955 cover:(DD,HDL)non-CB
"Donald vs. Gladstone:the Canoeing & Ukulele Contest"* CB 10 pgs.
"Zeke Wolf, Purse-Snatcher"* (LSW) 6 "
"Pluto and the Watch-Squirrels"* (P,MM,MSF) 3 "
"The Fireworks Picnic" text & illo (MM,HW,G,MSF) 2 "
"Yesterday Ranch" part I (MM,G) 8 "

#180: (vol.15,#12)-September 1955 cover:(DD,HDL) ?
"The Billion Dollar Insurance Policy"*! (DD,CB)CB(#362) 10 pgs.
"Zeke, the Electric Pig Catcher"* (LSW) 6 "
"Pluto's Magic Hat"* (P,MM) 3 "
"The Garden Party" text & illo (MM,MSF,Dumbo) 2 "
"Yesterday Ranch" part II (MM,G) 8 "
Also: first appearance "Gelli's Pledge to Parents" and "DELL COMICS ARE GOOD COMICS" motto! 1 "



Host: Boris Karloff (SCARY! NO WRITER/DIRECTOR CREDIT!?)

#1: "The Twisted Image" (9/13/60)
The happiness of Alan Patterson, successful & happily-married account executive, is threatened by his secretary & office boy.
cast-- Alan:Leslie Nielsen; Lily Hanson:Natalie Trundy; Merle Jenkins:George Grizzard.

#2: "Child's Play" (9/20/60)
In the fertile imagination of 9-year-old Hank Mattering,he's being pursued by the villainous "Black Bart"; but what has Hank's parents hysterical is that he's armed himself with dad's rifles.
cast-- Hank:Tommy Nolan; Bart(dad):Frank Overton; Gail(mom):Bethel Leslie.

#3: "Worse Than Murder" (9/27/60)
When Connie Walworth gets nothing from Uncle Archer's will except a family diary, she decides that $$$ are still in the offing if she can blackmail her mother-in-law for a murder told of in the book.
cast-- Connie:Constance Ford; Myra:Harriett MacGibbon; Anne: Christine White.

#4: "Mark of the Hand" (10/4/60)
Sylvia Walsh & Doug Kilburn's wedding plans are interrupted by Charles Harvey who picks a bad time to be murdered in Doug's home.
cast-- Sylvia:Nena Freeman; Doug:Shepperd Strudwick; Mrs.Kilburn: Jessie Royce Landis.

#5: "Rose's Last Summer" (10/11/60 & 8/1/61)
Several days after ex-movie-actress Rose French accepts a job with an out-of-town family, she reads her obituary in the papers.
cast-- Rose:Mary Astor; Frank:Lin McCarthy; Henny:Jack Livesey.

#6: "The Guilty Man" (10/18/60)
Gangster Charlie Roman's desire to quit the narcotics racket to regain his doctor brother's respect turns out not-so-simple.
cast-- Lou Adams:Everett Sloane; Charlie:Frank Silvera; Ethel: Dorothy Greene.

#7: "The Purple Room" (10/25/60 & 6/20/61)
The good ol' chestnut where Duncan Corey will inherit a mansion (haunted, natch) provided he can spend one night among the hants.
cast-- Duncan:Rip Torn; Rachel:Patricia Barry; Oliver:Richard Anderson(& the $6 million Ghost); Ridgewater:Alan Napier.

#8: "The Watcher" (11/1/60)
Schoolteacher Fristag has good reason to be the only person to know that Susan Tomlinson's drowning wasn't accidental:he killed her.
cast-- Fristag:Martin Gabel; Larry:Dick Chamberlain; Beth Pettit: Olive Sturgess; Florian:Stu Erwin!

#9: "Girl With a Secret" (11/15/60)
Amid her prying visiting relatives, it's difficult for Alice Page to repress the fact that Mabby Tony is on a secret gvmt.mission.
cast-- Tony:Rhodes Reason; Alice:Myra Fahey; Refem:Fay Bainter; Beatrice:Chloris Leachman; Carolik:Victor Buono!

#10: "The Prediction" (11/22/60)
Boris Karloff stars as trick mentalist Clayton Mace who suddenly finds he can foretell future events - all of which are fatal.
cast-- Norine:Audrey Dalton; Dudley:Alex Davion; Roscoe:Alan Caillou("Thriller" writer); Gus:Abraham Sofaer.

#11: "The Fatal Impulse" (11/29/60)
When assassin Elser is surprised in the act of planting a time-bomb in mayoral candidate Walker Wylie's office, he flees the scene & slips the bomb into a woman's purse in an elevator.
cast-- Elser:Klaus Kinski; Lt.Brian Rome:Robert Lansing.

#12: "The Big Blackout" (12/6/60)
When ex-con Burt Lewis is called out to help fellow Alcoholics Anonymous member, his wife insists he take along his friend Doc Malloy to bolster him.
cast-- Burt:Jack Carson!; Midge:Nan Leslie; Ethel:Jeannie Cooper.

#13: "Knock Three-One-Two" (12/13/60)
Ray Kenton, who owes a prodigious sum to local gambling czars, is ordered to pay up by a certain date or give up the ghost.
cast-- Ray:Joe Maross; Benny:Warren Oates; Ruth:Beverly Garland; Miklos:Charles Aidman.

#14: ??????????????? (12/20/60)

#15: "The Chesters" (12/27/60 & 7/4/61)
In an antique desk are discovered a pair of spectacles, the lenses for which were created by 18th century alchemist Dirk Van Prinn who had donned them one time, looked in a mirror & committed suicide.
cast-- Henshaw:Paul Newlan; Miriam Olcott:Mildred Dunnock; Dean: Jack Weston.

#16: "The Hungry Glass" (1/3/61 & 7/11/61)
I may have only been 9 when I last saw this'n, but I recall it as one of the few genuinely frightening TV dramas the Trankers buy an old seaside mansion whose windows & mirrors are haunted!
cast-- Gil Tranker:William Shatner!; Adam Talmadge:Russell Johnson; Marcia:Joanna Hayes; Lds:Lis Allen; Laura Bellman:Donna Douglas; Obed:Clem Bevans.

#17: "The Poisoner" (1/10/61 & 7/18/61)
When refined writer-painter-critic Thomas Edward Griffith's new mother-in-law arrives at his exquisite wedding reception rip-snortingly drunk, Edward is supremely appalled and takes action.
cast-- Edward:Murray Matheson; Frances:Sarah Marshall; Mrs.Abercrombe:Brenda Forbes.

#18: "Man in the Cage" (1/17/61)
Noel Burton has disappeared while searching out a smuggling ring in Morocco; looking for Noel are brother Darrell & Arthur Upshaw (the leader of the smugglers)with his niece Ellen.
cast-- Darrell:Philip Carey; Ellen:Diana Millay; Arthur:Theo Marcuse; Noel:Guy Stockwell.

#19: "Choose a Victim" (1/24/61)
Beach bum Ralph Teal meets socialite Edith Landers & falls in love with her...money; he cultivates her love & plans to rob her mansion.
cast-- Ralph:Larry Blyden; Edith:Susan Oliver; Phil:Vaughn Taylor; Hamlett:Guy Mitchell; Sam:Billy Barty; Fay:Tracy Roberts.

#20: "Hey-Fork and Bill-Hook" (2/7/61)
A hedge-cutter in a small English village is slaughtered with his own pitchfork & scythe -- in a manner following ancient Druid rites.
cast-- Harry Roberts:Kenneth Haigh; Sir Wilfred:Alan Caillou(who also wrote this episode); Nesta:Audrey Dalton.

#21: "The Merriweather File" (2/14/61)
After awakening one night & finding the gas jets on, Ann Merriweather is convinced someone is trying to kill her; afraid to take such flimsy evidence to the police, she goes to her attorney.
cast-- Ann:Bethel Leslie; Howard Yates:Ian Wolfe; Gregory; Giddeon: Edward Binns; Charles Merriweather:Ross Elliott.

#22: "Fingers of Fear" (2/21/61)
Detective Wagner is obsessed with capturing the psychopathic child-killer running amok (without a sex license?)in the city.
cast-- Wagner:Nehemiah Persoff; Ohrbach:Robert Middleton; Sid:H.M. Wynant; Spivak:Kevin Hagen.

#23: "Wall of Doom" (2/28/61)
Robert Penrose, en route to a bachelor dinner, encounters a monster which runs his car off the road, attacks & kills his chauffer and kidnaps Robert (on an empty stomach, yet).
cast-- Penrose:Robert Howard; Squire Milch:Henry Daniell; Styx: Richard Kiel; Jeremy Teal:Torin Thatcher; Laura:Finten Hayler.

#24: "Ordeal of Dr.Cordell" (3/7/61 & 6/27/61)
Dr.Cordell, a young scientist experimenting on nerve gas with his fiance, suffers from lingering effects after a lab explosion.
cast-- Cordell:Robert Vaughn!; Dr.Lois Walker:Kathleen Crowley; Boutario:Russ Conway; Brunner:Robert Ellenstein; Susan:Marlo Thomas.

#25: "Trio for Terror" (3/14/61 & 8/6/61) d:Ida Lupino
Act I: Simon decides to expedite his inheriting his uncle's estate.
cast-- Simon:Richard Lupino; Uncle Julian:Terrence Demarney.
Act II: an old woman tells a pair of adventuresome guardsmen who show a fondness for gambling about her old sea-dog uncle.
cast-- Hussar:Reginald Owen; Collins:Robin Hughes; Major Domo: Peter Brocco; Croupier:Reginald Flato.
Act III: the gag about a hunted murderer who hides in a wax museum.
cast-- Kriss Milo:John Abbott; Shanner:Michael Pate; superintendent:Noel Drayton; inspector:Richard Peel.

#26: "Papa Benjamin" (3/21/61 & 7/25/61)
After staggering out of the Caribbean jungle with a smoking gun, musician Eddie Wilson claims to have killed a man in self-defense against a voodoo curse.
cast-- Eddie:John Ireland; Papa Benjamin:Lester Hairston; Judy: Jeanne Bal; Jerry Roberts:Robert Harris; Tommy Stats:Henry Scott.

#27: ??????????? (3/28/61)

#28: "Last Date" (4/4/61)
New York City commuter Jim Weeks comes home from work a bit early one weekend to move the lawn, wash the windows, and murder his wife. cast-- Jim:Edward Platt; Larry:Larry Pennell; Helen:Judy Fair.

#29: "Yours Truly, Jack the Ripper" (4/11/61) d:Ray Milland!!!
Sir Guy has predicted the location of the next series of murders by Jack the Ripper, or his modern globe-trotting successor. cast-- Sir Guy:John Williams!; Capt.Jago:Edmond Ryan; Carnody: Donald Woods; Hymie:Adam Williams; Arlene:Nanly Valentine.

#30: "The Devil's Ticket" (4/18/61 & 8/15/61)
Artist failure Hector Vane is about to hock his last painting when the pawnbroker offers him a better deal -- excuse me, in return for a specially commissioned(yet to be announced)painting. cast-- Hector:MacDonald Carey; pawnbroker:John Eivery.

#31: "Parasite Mansion" (4/25/61 & 8/22/61)
It's "horror we, how's bayou" time as traveler Marcia Hunt is taken prisoner by owners of an eerie, remote plantation mansion. cast-- Marcia:Pippa Scott; Victor:James Griffith; Creamy:Jeanette Nolan.

#32: "A Good Imagination" (5/2/61 & 8/29/61)
Bookdealer Frank Logan neglects his wife Louise for the world of literature until he discovers she's cheating (& the bookworm turns). cast-- Louise:Patricia Barry; Frank:Edward Andrews!; George:Ed Nelson; Indian:Glenn Strange; Joe Thorp:Ken Lynch.

#33: "Mr.George" (5/9/61)
The guardians of young heiress Priscilla(and next in line for the fortune)decide to spare the girl the anxieties of adulthood. cast-- Priscilla:Gina Gillespie; Edna:Virginia Gregg; Jared: Howard Freeman; Adelaide:Lillian Bronson; Laura:Joan Tompkins.

#34: "Terror in Teakwood" (5/16/61 & 9/5/61)
Concert pianist Vladimir Vicek visits the mausoleum of a dead rival, soon after, sounds begin emanating from Vicek's apartment that are enough to wake the dead (which is what Vlad's done!). cast-- Vicek:Guy Rolfe; Leonie:Hazel Court; Jerry:Charles Aidman.

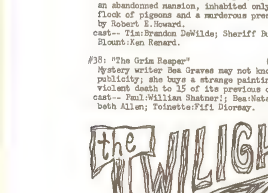
#35: "Prisoner in the Mirror" (5/23/61)
Scholar Harry Langhan travels to Paris in search of a legendary ancient mirror which possesses powers over life & death. cast-- Harry:Lloyd Bochner; Kay:Marion Ross; Fred Forrest:Jack Mullaney; Prof.Thibaut:Peter Bronc.

#36: "Dark Legacy" (5/30/61)
Third-rate night-club magician Mario Asparos inherits occult powers when his sorcerer uncle dies leaving Mario his secrets. cast-- Mario/Radan:Barry Townes; Monika Asparos:Ilka Windish; Toby Wolfe:Henry Silva; attorney:Alan Napier; Eisenhart:H.Hale.

#37: "Pigeons from Hell" (6/6/61)
The most popular "Thriller" episode, this is another that scared the bejabbers outta' this 9-year-old freckle-faced red-head: When the Brandon Brothers' car breaks down, they seek shelter in an abandoned mansion, inhabited only by a large inhospitable flock of pigeons and a murderous presence. Adapted from a story by Robert E.Howard. cast-- Tim:Brandon DeWilde; Sheriff Buckner:Graham Denton; Jacob Blount:Ken Renard.

#38: "The Grim Reaper" (6/13/61)
Mystery writer Bea Graves may not know art -- but she knows good publicity; she buys a strange painting which has reputedly brought violent death to 15 of its previous owners. cast-- Paul:William Shatner!; Bea:Natalie Shafer; Dorothy:Elizabeth Allen; Toinette:Fifi Dorsay.

To be continued..



Once again I thank both Larry Charat & Len Wolinsky for their help. Host & head-writer: Rod Serling-RS. 2nd season...

#37: "King Nine Will Not Return" (9/30/60) w:RS; d: Buzz Kulik
During WWII, Capt.Robert Embry finds himself in the desert with his crashed B-52, no crew...& the mystery of how he got there. cast-- Embry:Bob Cummings!!!; Doctor: Paul Lambert; psychiatrist: Gene Lyons.

#38: "Man in the Bottle" (10/7/60) w:RS d:Don Medford
Pawnbroker Arthur Castle buys an old bottle from Mrs.Gumley -- from which appears a Genie offering Arthur four wishes. cast-- Arthur:Luther Adler; Edna Castle:Vivi Janiss; Mrs.Gumley: Lisa Golm; Genie:Joseph Ruskin; also, Olan Soulé:

#39: "Nervous Man in a $4 Room" (10/14/60) w:RS
A gangster shows up & tells petty crook Jackie Rhoades to commit a murder for him. cast-- Jackie:Joe Mantell; George:William D.Gordon.

#40: "A Thing About Machines" (10/28/60) w:RS
All the mechanical devices that writer Bartlett Finchley has at his home refuse to work properly - especially his typewriter. cast-- Finchley:Richard Haydn; repairman:Barney Phillips; Edith: Barbara Stuart; also, Henry Beckman.

#41: "The Howling Man" (11/4/60) w:Charles Beaumont
David Ellington warns his maid to never open a certain door in his apartment, no matter what sounds she hears from behind it. cast-- David:R.M.Wynant; Jerome:John Carradine; Satan:Robin Hughes.

#42: "Eye of the Beholder" (11/11/60) w:RS d:Douglas Heyes
The classic about Janet Tyler as she lies in a hospital bed, face wrapped in bandages, wondering if the operation to cure her unbearable "ugliness" was successful or not. cast-- Janet:Donna Douglas; doctor:William D.Gordon; nurse:Jennifer Howard; Walter:Edson Stroll.

#43: "Nick of Time" (11/18/60) w:Richard Matheson; d:Rich L.Bare.
When newlyweds Don & Pat Carter's car breaks down, they stop at a little diner where Don becomes obsessed by a fortune machine. cast-- Don:William Shatner!; Pat:Patricia Breslin; also, Stafford Repp, Guy Wilkerson.

#44: "The Lateness of the Hour" (12/2/60) w:RS d:Jack Smight
Jana Loren, whose isolationist scientist father keeps a houseful of robot servants, begins to wonder why she has no birth records. cast-- Jana:Inger Stevens!; Dr. & Mrs.Loren:John Hoyt & I.Tadrow.

#45: "Trouble With Templeton" (12/9/60) w:Jack Newman; d:Ross Kulik.
Booth Templeton wants to return 30 years into his past to his beautiful bride Laura who died 3 years after their wedding. cast-- Booth:Brian Aherne; Laura:Pippa Scott; Willie:Syd Pollack.

#46: "A Most Unusual Camera" (12/16/60) w:RS d:John Rich
One of the fruits of Chester & Paula Diedrich's latest heists is a camera capable of taking pictures of the future. cast-- Chester:Fred Clark!; Paula:Jean Carson; Woodward:Adam Williams; waiter:Marcel Hillaire!

#47: "The Night of the Meek" (12/23/60) w:RS d:Jack Smight
Plot -- ???? cast-- Henry Corwin:Art Carney!!; also, John Fiedler!, Burt Mustin!, Robert P.Lieb.

#48: "Dust" (1/6/61) w:RS
A little girl's funeral procession passes the jail where her convicted murdered, Louis Gallegos, is being held for hanging; Louis' father sells the girls' parents for mercy to his son. cast-- Louis:John Alonso; Sykes:Thomas Gomez; Mr.Gallegos:Vladimir Sokoloff; Mr.Canfield:Paul Genge; Estrelita Gallegos:Andrea Margolis.

#49: "Back There" (1/13/61) w:RS d:David Orrick McLearnon
Peter Corrigan, after a debate of whether past history can be altered, finds himself in Washington D.C. on April 14, 1865, the day of Lincoln's assassination, & in a position to prove his point. cast-- Corrigan:Russell Johnson!; police sergeant:Paul Hartman; Millard:Raymond Bailey!

#50: "The Whole Truth" (1/20/61) w:RS d:James Sheldon
Used-car-dealer Harry Bronwell, high-pressure salesman, is sold a haunted old jalopy by a q.o.c.(queer old cost). cast-- Harvey:Jack Carson!; Luther Grimbley:Loring Smith; young man:Jack Ging; q.o.c.:George Chandler; girl:Nan Peterson.

#51: "The Invaders" (1/27/61) w:Richard Matheson
Another classic - an old woman living alone in a remote shack finds a small spacecraft & tiny aliens landed in her attic. cast-- q.o.c.(queer old coctess):Agnes Morehead.

#52: "A Penny for your Thoughts" (2/3/61) w:George Johnson
Being hit by a car enables Hector Poole to gain powers of ESP. cast-- Hector:Rod York; Miss Turner:June Dayton; Bagby:D.Tobin.

#53: "Twenty-Two" (2/10/61) w:RS
Ida Powell, recovering from nervous fatigue in a hospital, tells her doctors a story of being led to the basement morgue where she was told there was "room for one more". cast-- Ida:Barbara Nichols; Doctor:Jonathan Harris!!!; Barney Kawliner:Fredd Wayne; morgue nurse:Arline Sax; airline agent:Wesley Lau.

#54: "Odyssey of Flight 33" (2/24/61) w:RS d:Justus Addiss
A jetliner, on a routine flight from London to NYC, hits a super jet-stream of 3000 mph and becomes lost beyond the time barrier. cast-- Capt.Farrar:John Anderson; Craig:Paul Comi; Hatch:Sandy Kenyon; Purcell:Harp McGuire.

#55: "Mr.Dingle, the Strong" (3/3/61) w:RS d:John Brahm
Dingle is a meek doormat of a man constantly used as a scapegoat by others; enter a strange alien creature who decides to use Dingle in an experiment of super-powers. cast-- Dingle:Burgess Meredith!!!; Better:Don Rickles!; bartender: James Westerfield; Joe Callahan:Edward Ryder.

#56: "Static" (3/10/61) w:Charles Beaumont & Ocse Rich; d:Bk.Kulik.
Boarding house resident Ed Lindsay, tired of watching TV with the other residents, has an old radio taken to his room -- and begins receiving 30-year-old broadcasts on his 30-year-old crystal set. cast-- Lindsay:Dean Jagger!; Broun:Carmen Mathews; Ackerman:Robert Emhardt; Roscoe:Arch Johnson.

#57: "The Prime Mover" (3/24/61) w:Charles Beaumont
When desert diner owner Ace Larsen learns that his busboy Jinbo Cobb has psychokinetic powers, he decides to exploit Jimbo at the gaming tables of nearby Las Vegas. cast-- Ace:Dane Clark; Jinbo:Buddy Ebsen!; Kitty:Christine White; Shiela:Jane Burgess; Big Phil:Leo Polen; hotel man:Robert Riordan.

PRIME-TIME NETWORK T.V. SCHEDULE :→ 1967

NEXT ISSUE! (HAVE YOU ALREADY GUESSED?) 1968!

SLASHES... INDICATE... MID-SEASON... CHANGES.

NIGHT	NETWORK	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00
Sat.	NBC	MAYA / the SAINT			GET SMART?	SATURDAY NIGHT AT the MOVIES			
	CBS	the JACKIE GLEASON SHOW / the PRISONER ??PP?RT?			MY 3 SONS	HOGAN'S HEROES	PETTICOAT JUNCTION	MANNIX	
	ABC	the DATING GAME		the NEWLYWED GAME		LAWRENCE WELK	IRON HORSE / HOLLYWOOD PALACE		ABC SCOPE
Sun.	NBC	WALT DISNEY'S WONDERFUL WORLD OF COLOR			the MOTHERS-IN-LAW	BONANZA		HIGH CHAPARRAL	
	CBS	7:00. LASSIE		the ED SULLIVAN SHOW		the SMOTHERS BROS. COMEDY HOUR / GLEN CAMPBELL SHOW		MISSION: IMPOSSIBLE?	
	ABC	GIANT 7:00 - VOYAGE TO THE BOTTOM OF THE SEA?		the F.B.I.		ABC SUNDAY NIGHT MOVIE			
Mon.	NBC	the MONKEES	the MAN FROM U.N.C.L.E.? / ROWAN & MARTIN / the CHAMPIONS			the DANNY THOMAS HOUR / COMEDY PLAYHOUSE		I SPY ?	
	CBS	GUNSMOKE		the LUCY SHOW		ANDY GRIFFITH	FAMILY AFFAIR	CAROL BURNETT / PREMIERE	
	ABC	COWBOY in AFRICA		RAT PATROL		FELONY SQUAD	PEYTON PLACE I.	the BIG VALLEY	
Tue.	NBC	I DREAM of JEANNIE	the JERRY LEWIS SHOW / SHOWCASE '68			TUESDAY NIGHT AT the MOVIES			
	CBS	DAKTARI		the RED SKELTON HOUR / SHOWTIME		GOOD MORNING, WORLD		CBS NEWS HOUR	
	ABC	GARRISON'S GORILLAS		the INVADERS? / IT TAKES A THIEF?		N.Y.P.D.		HOLLYWOOD PALACE / the INVADERS ?	
Wed.	NBC	(NOTICE WHAT!) the VIRGINIAN				KRAFT MUSIC HALL		RUN FOR YOUR LIFE	
	CBS	LOST IN SPACE ??		BEVERLY HILLBILLIES?		GREEN ACRES ??	HE & SHE!?	DUNDEE & the CULHANE / JONATHAN WINTERS!? / COMP. DELUXE	
	ABC	my LEGEND of CUSTER / the AVENGERS?		SECOND 100 YEARS / DREAM HOUSE		ABC WEDNESDAY NIGHT MOVIE			
Thur.	NBC	DANIEL BOONE		IRONSIDE		DRAGNET 1968	DEAN MARTIN / the GOLDDIGGERS		
	CBS	CIMARRON STRIP				CBS THURSDAY NIGHT MOVIE			
	ABC	BATMAN / 2nd 100 YEARS	FLYING NUN		BEWITCHED	THAT GIRL	PEYTON PLACE II.	GOOD COMPANY	(LOCAL)
Fri.	NBC	TARZAN			STAR TREK ??	ACCIDENTAL FAMILY/HOLLYWOOD ??	NBC NEWS SPECIALS (4R) / DELL TELEPHONE HOUR		
	CBS	the WILD WILD WEST ??			GOMER PYLE U.S.M.C.	CBS FRIDAY NIGHT MOVIE			
	ABC	OFF to SEE the WIZARD			HONDO / ENTERTAINMENT / MAN IN A SUITCASE	GLINE OF WILL SONNETT		JUDD FOR THE DEFENSE	

#58: "Long Distance Call" (3/31/61)w:C.Beaumont; d:Jim Shelden.
Uh...that's all the data I could dig up on this episode. Maybe it's the one I recall about a 111' boy who could speak with his dead mother on a boy telephone. Right? Ha! Hah!

#59: "A Hundred Yards Over the Rim" (4/7/61) w:RS
Wild west wagonmaster Chris Horn's son is burning with fever & his wagontrain wants to turn back; when Horn presses on alone in search of water, he stops onto a 1961 (present-day) highway.
cast-- Chris:Cliff Robertson; Martha:Amanda Jones; Mary Lou:Evans Evans; sheriff:Robert L. McCord III.

#60: "The Rip Van Winkle Caper" (4/21/61) w:RS
After pulling a million $$$ gold bullion train heist, four man seal themselves in gas-coffins for 100 years 'till the heat's off.
cast-- Farwell:Oscar Beregi; DeCrus:Simon Oakland; Brooks:Lew Gallo; Erbe:John Mitchum; couple in car:Wallace Rooney & S O'Hara.

#61: "The Silencer" (4/28/61) w:RS
Arrogant Col.Archie Taylor develops a plan to squelch his talkative men's club associate, Jamie Tennyson, for awhile.
cast-- Taylor:Fredrick Tone; Jamie:Liam Sullivan; George Arnold: Jonathan Harris!!

#62: "Shadow Play" (5/5/61) w:Charles Beaumont
When prosecutor Henry Ritchie succeeds in getting the death penalty for Adam Grant, Grant swears that Henry's life will also end.
cast-- Adam:Dennis Weaver; Henry:Harry Townes; Paul:Wright King.

#63: "The Mind and Matter" (5/12/61) w:RB d:Russ Kulik
Misanthropic Archibald Beechcraft is presented an odd book which can enable him to rid the world of people via concentration.
cast-- Beechcraft:Shelley Berman; Henry:Jack Grinnage; Mr.Rogers: Chet Stratton; landlady:Jeane Wood.

#64: "Will the Real Martian Please Stand Up?" (5/26/61)w:RS;d:M.Pitman.
State troopers Dan Parry & Bill Padgett find a crashed spaceship & tracks leading to a roadside diner; in the diner are 7 passengers off a snowbound bus where the busdriver says there should be only 6.
cast-- Ross:John Hoyt; Dan:Morgan Jones; Bill:John Archer; Ethel Mc-Connal:Jean Willes; Avery:Jack Klaa; Haley:Barney Phillips.

#65: "The Obsolete Man" (6/2/61) w:RS d:Elliott Silverstein
Romany Wordsworth, a librarian in a future society where books are banned, is sentenced to death for being "obsolete"; but Bom's last wish is a mysterious desire for his execution to be on Futurama TV.
cast-- Romney:Burgess Meredith!!!; chancellor:Fritz Weaver; subaltern: Josip Elic; guard:Harry Fleer. To be continued...

FOR THE RECORD: note that no 2nd season episodes were ever rerun (at least not during the 2nd season -- we'll see about possible reruns during subsequent seasons)...but these 1st season episodes were rerun during the 2nd season thus:(***) (date):(rerun episode #).

(12/30/60):#50.	(6/9/61):#1.	(7/7/61):#23.	(8/4/61):#21.
(2/17/61):#32.	(6/16/61):#9.	(7/14/61):#17.	(8/11/61):#2.
(3/17/61):#31.	(6/23/61):#15.	(7/21/61):#19.	(8/18/61):#27.
(4/14/61):#25.	(6/30/61):#6.	(7/28/61):#20.	(8/25/61):#31.
			(9/1/61):#29.
			(9/8/61):#16.

***(What pointless detail!!)

FLASH! Just in from Dave Michelinie (script-writer for "Swamp Thing"!"Unknown Soldier", etc.),these missing authors of first season TZ episodes:: #3:RS, #11:RB & Richard Matheson, #12:RS & Lewis Padgett, #13:RB & George Johnson, #14:RS & Matheson, #16:Matheson, #21:RS, #23:Matheson, #26:RS & George Johnson, #29:RS, #33:RS. Thanx the additions into last ID's Index. (More late notes: #30:d:Robert Parrish; #36:w:Matheson,d:Ralph Nelson.)

Well, the time has once again come for me to bid adieu. Till we meet again, send all your queries on comics, TV, movies, pulps, radio, etc., (plus a sprinkling of 13¢ stamps if you like) to me:

Kamo Dom Rose; 7410 Woodhill Valley Rd.; Louisville, KY; 40222

TRIVIA ☆★☆★★...

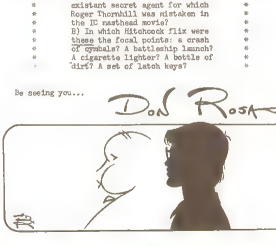
I don't know why, but the only Trivia questions that I ask that don't attract hordes of right & wrong answers are the COMIC BOOK questions, and here this is supposedly basically a comic book fanzine. Probably the reason is that my comic queries are a bit tuff since I hafta' come up with a question so designed that a reader wouldn't have a definite idea exactly where to go to find the answer. It wouldn't be much fun if all the "winner" would hafta' do is look the answer up in a comic. And the only person to answer the last question at all (he got part A correct) was my TV expert/consultant Craig Henderson. I don't get it.
At any rate - the answers: the chimpanzee named Chim belonged to Sheena, the puppy named Ki-Yee belonged to Mahn the Jungle Boy, Ogg the Gorilla & Tawn the elephant were Wambi's pals, Gamilla the Jungle Girl kept a dog named Fang, and a black panther answering to the name Daro escorted Wild Boy.

MoM QUESTION -- movies' turn this issue, and the director I'm spotlighting (my favorite) is the fellow suggested by my masthead.

*	A) What was the name of the non-existant secret agent for which Roger Thornhill was mistaken in the IC masthead movie?
*	B) In which Hitchcock flix were these the focal points: a crash ☆ GY cymbales? A basketship launch? A cigarette lighter? A bottle of dirt? A set of latch keys?

Be seeing you...

Don Rosa



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(letter column)

STAR TREK 75

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The sequel to last years popular STAR TREK 74, STAR TREK 75 picks up where ST 74 left off to bring you more new STAR TREK articles and stills, going where no fanzine has ever gone before. The front cover is by the artist whose paintings have become favorites among Star Trek fans and whose work was featured in the mind-boggling Journay Through The Solar System" at Houstoncon 75, none other than Morris Scott Dollens. The cover painting pictures the Enterprise fleeing from an exploding sun. An exclusive interview was done with James Doohan just for publication in this issue and appears here for the first time in any form. Nice stills accompany it including the one of Scotty at the left. "Leonard Nimoy, Vocalist" discusses his five record albums and the various types of material which appear in them. Only his original five albums are covered as the two Leonard Nimoy albums recently issued are all comprised of material taken from these albums and rereleased with new record jackets. A rare publicity picture of Leonard Nimoy holding up a copy of his first album appears full page with the article. STARSHIP CHRONICLES retells the story of the Star Trek episode Arena" using stills along with brief captions. Studiously avoiding the use of often seen stills, STAR TREK 75 features rare photos from your favorite Star Trek episodes, most of which have never been published before in any type of magazine, fan or pro. All this plus much more!

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CLOCKWORK ORANGE SOUVENIR MAGAZINE = $1.00 - Eight page tabloid magazine on slick paper issued by the studio in conjunction with the film and contains many full color stills and articles entirely on the film, Kubrick & Malcolm McDowell.

CINEFANTASTIQUE Vol.4 #1 = $3.00 - The finest fantasy film mag being published. On slick paper with eight pages of full color stills from FORBIDDEN PLANET, 2001, PHANTOM OF THE PARADISE & THE NIGHT STALKER. Also indepth articles on FORBIDDEN PLANET, NIGHT OF THE LIVING DEAD, NIGHT STALKER, Chris Lee interview, reviews and film news, and much more!

SPIRIT SECTIONS = $4.25 each - These sets contain ten different 8 page sections beginning chronologically with the very first "Spirit" on June 2, 1940.
SET #1
SET #2
Each section consists of a seven page Spirit strip with one page of background history on the creation of that particular story written by the man who originally created it, Will Eisner! These are printed in black and white the same size they originally appeared in over thirty years ago.

GRAVE TALES = $2.25 - This book features comic strips, all new, printed on extra heavy stock to be suitable for coloration in any way you want. There's strips by Don Newton, Mike Roberts and Robert Parsons, all in the horror & SF vein. There are also single page illustrations by Don Newton as well as others, including some very fine drawings reprinted from old pulp magazines.

MARVEL TIMES #1 = $1.00 - Articles on Barry Smith, sword & sorcery in comics, comic reviews, Golden Age Timely cover and more.

MARVEL TIMES #2 = $1.00 - Lengthy article on Dr. Strange; also articles on Berni Wrightson and Stan Lee. Question and answer column as well as comic reviews. Art includes cover of DR. STRANGE #183 printed from the original and KULL #3 cover from black & white proof.

MARVEL TIMES #3 = $1.00 - Indepth article on Kirby's reign on THE FANTASTIC FOUR; "The Legend Of Prester John", "The Watcher Speaks", comic reviews and lettercolumn.

THE ALIENS = 60¢ - Two-color print by Robert Kline, 8 1/2 X 11 on heavy slick paper.

ERB-dom #80 = $2.50 - Completely devoted to the works of Edgar Rice Burroughs. Sixteen pages of Russ Manning's Tarzan (eight in full color), a full page Frazetta illo from "AT THE EARTH'S CORE", articles on "ERB & H.P. Lovecraft", "ERB's Apache Epic", news, and a special ad section "The Fantasy Collector", and more.

THE COLLECTOR #28 = $1.50 - Excellent color SF cover by Ken Barr and back cover of The Shadow by Don Newton. Features indepth article on The Shadow which is illustrated by many drawings as well as Pulp cover repros; "Greenhorn" by Alan Hanley; STAR TREK article with many fine illustrations and stills; long article on Golden Age super heroines with comic repros as well as art by Fantucchio, Black, Ellis and others. Also other art by Gil Kane, Don Newton (portfolio), Fantucchio (centerspread) and Steve Fabian.

NOVA SCIENCE FICTION = 75¢ - Amateur tales of SF and fantasy by the possible SF writers of tomorrow. Tales from the sublime to the shocking compiled by the Nova SF Society of the University of Miami. Artwork by Mike McKenney.

DRACULA COVER BY DON NEWTON = 75¢ - Full color, 8 1/2 X 11.

1973 OVERSTREET COMIC BOOK PRICE GUIDE = $6.00 - All comics from 1933 to present are listed along with their current market value. Over 500 small cover reproductions illustrate the guide. Also features a color cover, a guide to comic fandom and articles on collecting comics. 400 pages long.

THE EYE #1 = 75¢ each - Adventure strips by Biljo White, primarily featuring his super-hero The Eye!

ACTION COMICS #1 REPRINT = $2.50 - This is a giant 10 X 13 inch FULL COLOR reprint of this classic Golden Age comic which featured the very first Superman story.

RAY HARRYHAUSEN FILM FANTASY SCRAPBOOK = $15.00 - 148 page hardcover covers all of Harryhausen's fine stop-motion animation film in detail including a 25 page section on THE GOLDEN VOYAGE OF SINBAD with six pages of color stills. Many chapters include behind the scenes shots. Full color dustjacket. The book is written by Ray Harryhausen with a forward by Ray Bradbury. Beautiful volume.

FANTASTIC FANZINE #12 = $1.50 - Beautiful full color cover painting by Robert Kline, plus other excellent art by Newton, Cockrum, Kline, Richardson as well as a color centerspread by Fantucchio. Also, several well written articles and an excellent Robert Kline interview studded with many beautiful examples of his artwork.

ESTEBAN MAROTO POSTERS = $2.50 ($3.50 first class) - These four prints are 11 X 14 on high grade glossy stock and feature scenes of science fiction, sorcery and horror as only the meticulous Maroto can draw them. These illustrations are available only on these posters. They are not reprints.

FANDOM ANNUAL #1 = $2.50 - Fantucchio cover, many many articles on Golden Age characters and comics such as Fawcett, FLASH COMICS, Nedor comics, etc. with many art reproductions. Also an article on EC's WEIRD SCIENCE and an interview with Harvey Kurtzman. Color front and back covers.

FANDOM ANNUAL #2 = $5.00 - Illustrated interview with Fantucchio, as well as one with Joe Kubert. The complete SAVAGE EARTH strip by Don Newton (19 pages), art by Finlay (portfolio), Wrightson, Wood, Richardson, Newton, Raymond, Frazetta (gallery of classic covers) and others. Articles on Golden Age comics, Batman, Blue Bolt, Walt Disney Comics, EC's New Trend, Joe Orlando, WEIRD SCIENCE, Ghost Rider and considerably more.

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STAR TREK 75 = $2.00 - Just published! Includes an interview with James Doohan with many stills, "Starship Chronicles" on the Star Trek episode "Arena", an article on Leonard Nimoy's record albums, a front cover by Morris Scott Dollens of the Enterprise fleeing from a sun going nova, many full pages of rare stills, and much much more!

BACK IN STOCK!!

PALM BEACH CON/TREKON INT'L SOUVENIR BOOK = $1.25 - 5 1/2 X 8 1/2 - Front cover SF painting by C.C. Beck, several pages with art by Kelly Freas, stills from the Superman TV show, STAR TREK, THE MAN FROM UNCLE, FORBIDDEN PLANET as well as other artwork. High quality flawless printing on slick paper.

FLASH GORDON = 75¢ - Full color cover print by Don Newton, 8 1/2 X 11.

FIGHTING HERO COMICS SPECIAL EDITION #1 = $1.75 - Reprints from out of print early issues of FIGHTING HERO COMICS (the very early comic fanzine).

SPIRIT SECTIONS = 50¢ each - Actual size black & white reproductions of original Spirit section strips. All from 1940: June 2 [the origin],June 9, June 30, July 7, July 14, July 21, July 28, August 4, August 11.

GOLDEN FUNNIES #1-25 = 75¢ each - Tabloid size newspaper which (VINTAGE FUNNIES) reprints some of the finest Golden Age strips such as Buck Rogers, Superman, Tailspin Tommy, Don Dixon, Little Nemo, Dick Tracy, Mandrake and others.

DETECTIVE COMICS #27 REPRINT = $2.50 - This is a giant 10 X 13 inch FULL COLOR reprint of this classic Golden Age comic which featured the very first Batman story.

GOLDEN AGE COLLECTOR #1 = $1.25 - Stormy Foster by Reed Crandall; the only two METEOR MARTIN strips by Basil Wolverton; also The Web and Steel Sterling. All are original Golden Age strips reprinted with beautiful halftone reproduction.

GOLDEN AGE COLLECTOR #2 = $2.00 - Color cover of Blue Bolt by Don Newton and no less than six Golden Age strips including the Green Lama by Mac Raboy (from GREEN LAMA #1), Blue Bolt by Simon & Kirby, Spacehawk by Basil Wolverton (from TARGET #7), the Twister, the Claw, and a little known classic Dr. Drew story printed from the original art (this is done in a very pronounced Will Eisner style by Grandenetti).

ILLUSTRATED COMIC COLLECTORS HANDBOOK Vol. 2 = $1.25, Vol. 3 = $1.50, Vol. 4 = $1.25 - Capsule histories and illustrations of Golden Age heroes, both the well known and the very obscure. The first two volumes include art by Fantucchio, and the final volume has art by Newton and Richardson as well as cover reproductions.

8 X 10 FULL COLOR STAR TREK PHOTOS = $3.00, 5 or more $2.50 - Send for list (I average 50 different pictures in stock at any one time). As a rule these are glossy photos but will make silk upon request. If there is a specific scene you want which I don't happen to have stocked but can get made up I will do them for the same prices listed above. Any STAR TREK still I have previously advertised in the RBCC is also still available.

STAR TREK: HOUSTON - $2.50 - New slick publication has full color front and back covers (the front a photo, the back a painting), interviews with James Doohan and Walter Koenig, "An Evening With Gene Roddenberry", "The Cage/The Menagerie: A Comparison", "The Tholian Web" photo retelling, "Where No Man Has Gone Before" article, "Star Trek: Beyond The Pilots". All articles have many photos. Also art by Steve Fabian and Don Rosa. Excellent!

NEW

MONSTER TIMES #1 $2.00, #3,4,5,6 = $1.00 each, #11 (PLANET OF THE APES), #12 (GORGO), #14 (SILENT RUNNING), #15 (VALLEY OF GWANGI) = $1.00 each. This is a tabloid newspaper with articles on all areas of monster and comic lore with good current movie coverage as well.

FULL COLOR FRAZETTA FAMOUS FUNNIES PRINT = $1.25, two for $2.00. 9 X 12 full color print of the Frank Frazetta Buck Rogers cover of FAMOUS FUNNIES #214.

EC REPRINTS = $1.50 each - FULL COLOR, virtually exact reprints of classic issues of EC comics. Art by the greats: Al Williamson, Reed Crandall, Graham Ingels, Wally Wood, Jack Davis and others. Issues presently available from us are: CRYPT OF TERROR, WEIRD SCIENCE #15, SHOCK SUSPENSTORIES #6 & #12, HAUNT OF FEAR #12, WEIRD FANTASY #13, CRIME SUSPENSTORIES #25 and VAULT OF HORROR #26.

STAR TREK STILLS = $5.00 - Set of six different 8 X 10 glossy stills. Excellent photos of Kirk, Spock, McCoy, Uhura and Spock with Amanda. All are crystal clear black & white photos.

TARZAN = $1.25 - Full color poster by Don Newton, 11 X 17.

INSIDE COMICS #2 = $1.00 - This is fandom's magazine of investigative reporting. This issue features an article on the Disney Studios and what they have become since Walt's death (written by a man who had an important job at the studios), an excellent interview with the very articulate and creative Harvey Kurtzman, Southern Calif. mini-cons, viewpoints by Steve Ditko and C.C. Beck and much fascinating news.

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TREK #2 = $1.50 - SECOND ISSUE OF THIS NEW FANZINE FOR STAR TREK FANS! Special "City On The Edge Of Forever" issue with two big articles, one detailing the originally conceived version which was 90% different from the final filmed version. Also many "City" stills. Also an article on "The Monsters of Star Trek" and much more!

ROBERT KLINE SWORD & SORCERY POSTER = 65¢ - Two color poster on slick paper, 8 1/2 X 11.

ROCKET'S BLAST SPECIAL #1 = 65¢ (Timely-Marvel), #7 = 75¢ (EC), #8 = $1.00 (CAPTAIN MARVEL SPECIAL, retells origin in strip by Don Newton, beautiful wash centerspread of Marvel Family by Robert Kline and a new drawing of Captain Marvel by C.C. Beck, exclusively here!)

PHASE #1 = $4.00 - Original strips by Frank Brunner, Neal Adams, Buckler, Jones, Ken Barr, Kaluta, Sutton and others. Drawings by Wrightson and Morrow. Beautiful FULL COLOR wraparound cover by Ken Barr!

NEWTON PORTFOLIO = $1.00 - A collection of great Don Newton art! Remember his classic renderings of Hangman, Thor, Solomon Grundy, the Dweller..?

GOLDEN AGE #3 = $1.50 - Front and back cover by Don Newton (front in color); EC war comics article by Tom Fagan, seven page article on serials and more.

GOLDEN AGE #4 = $1.25 - Front cover by Don Newton, centerspread by Newton of Spy Smasher, portfolio of pages and covers from EC science fiction comics, Jim Jones drawing of Ming the Merciless, articles on JUNGLE COMICS, Landon Chesney and more.

GOLDEN AGE #5 = $1.25 - Excellent front cover by Don Newton of SF hero in hand to jaw combat with monster, back cover by John Adkins Richardson of Hawkman, articles on TOP NOTCH comics, Cary Bates, Forrest Ackerman and others. Numerous illustrations by Don Newton.

GOLDEN AGE #6 = $1.25 - Centerspread by John Adkins Richardson of the Fantastic Four, three page portfolio by Robert Kline of heroes from CLUE COMICS, reprints of excellent art from Spanish comics, "Tyzor The Prehistoric Man" strip by Jim Chase and more.

GOLDEN AGE #7 = $2.00 - Wraparound color cover of Tarzan by Don Newton, fantastic six page Richard Corben portfolio "The World Of Conan", in-depth interview with John Adkins Richardson, "Mnemo, Son Of Little Nemo, In Nostalgi" is a beautiful nine page strip by John Richardson featuring all of the Golden Age greats, serial article on "Rocketman" by Earl Blair, more art by Newton. Mason. Richardson, etc.

THE SPIRIT #1 [WARREN PUBLICATIONS]= $2.50 - Contains eight Spirit adventures by Will Eisner. Seven are flawlessly reprinted in black & white from the original art. The eighth is a Spirit strip by Eisner in full color with the color done by Richard Corben. It is easily one of the finest publications to come out in years!

THE SHADOW #1 [D.C.] = $1.00 - The original pulp adventure hero as interpreted by Mike Kaluta. Sure to become a classic!

SERIAL ENDING-ESCAPE PICTORIALS = $3.00 each - These are all on heavy stock, 8 1/2 X 11, contain sequence shots from the end of each chapter showing the cliffhanger ending, then one shot from the start of the following chapter showing the escape, also the Opticals (from Chapter One) of leading players, title card, chapter one card, supporting players, credits, recap forward card, eight frame sequence. All of these are blow-ups from the actual film frames. Other stills are also shown, identification of non-listed players, complete detailed chapter-by-chapter synopsis, filming start-stop dates, National release date, footage, running time, editing dates of each chapter, who actually wrote the music, production number, general notes on the serial and production notes. Each has color front and back covers. The 6 available are: DAREDEVILS OF THE RED CIRCLE, RED RYDER

STERANKO'S MEDIASCENE #11 = $1.50 - Special issue devoted to the new SF disaster films (Towering Inferno, Phase IV, Earthquake), an article on coming pulp hero reprints, centerspread is new SF painting by Steranko. Plus the usual news of coming comics, paperbacks and films.

INSIDE COMICS #1 = $1.25 - This controversial publication features articles about the comics industry which are not always supplied by official sources, but are ferreted out in the fashion that news stories should be. This issue presents the story of the theft of 1900 pages of original art from DC; a long interview with Robert Crumb; a discussion of the largely ineffectual Academy of Comic Book Arts; why Neal Adams is on strike gainst DC; "George" returns with fanzine reviews; news, Roy Thomas' continuing debate and more!!

LONG TOM'S AMERICANA COMIX - $4.25 - This large 12 1/2 X 17 1/2 book reprints four classic Golden Age strips in a large attractive poster size format. These are prime Golden Age from 1940-41 and include two SPACEHAWK by Basil Wolverton, the famous Daredevil battles the Claw story from SILVER STREAK COMICS #7 and the Blue Bolt origin story by Joe Simon. Forty pages from the forties!!

DAREDEVIL VS. THE CLAW poster by Don Newton = 75¢ - Full color on slick paper, 8 1/2 X 11.

MARVEL COLLECTORS HANDBOOK #1 = $1.25 - Complete index to the FANTASTIC FOUR comics, illustrated with cover reproductions, pin-up pages by Kirby of the Sub-Mariner, Dr. Doom, Silver Surfer, etc, as well as a two page interview with Jack Kirby, the like of which you'll never see in FOOM!

SERIAL PICTORIAL = $1.25 per volume - Each volume consists of 15 full size 8 X 10 stills and one half page still, all printed on heavy stock. The volumes still available are:
DARKEST AFRICA, DRUMS OF FU MANCHU
ZORRO'S FIGHTING LEGION, SECRET AGENT X-9, and
ROY BARCROFT, REPUBLIC'S GREATEST VILLAIN.

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ADVENTURE LP RECORD ALBUMS = $4.00 each - These 33 1/3 long playing records were put out by MGM in the mid sixties and are virtually impossible to find today. They are not camped up versions but are regular super hero adventure stories. Each record runs 40 to 45 minutes. Those we have in stock are:

"MORE Official Adventures of BATMAN & ROBIN" [three episodes]
"The Official Adventures of MANDRAKE AND THE PHANTOM" [one episode of each hero]

TREK #3, THE MAGAZINE FOR STAR TREK FANS = $1.50 - Front cover by Steve Fabian, five full tab pages of stills of "The Star Trek Bloopers You Never Saw", articles on The Romulans, Chicago-Con, and more.

THE ART OF NEAL ADAMS = $3.00 - Full color front and back covers, the back cover being an unpublished cover planned for Warren's "Spirit". There is a great deal of previously unpublished art for projected comic covers, movie posters, record albums, the play WARP, comic strips and more. Excellent.

SQUA TRONT #5 = $3.00 - Full color covers of the Vault Keeper painted by Johnny Craig, a previously unpublished E.C. science fiction strip by Al Williamson and George Evans, long article on Harvey Kurtzman, an article on drawing for 3-D comics using Wally Wood art for examples, gallery of the famous Ghoulunatic photos, Graham Ingels illustrations from pulps, article on E.C. fanzines in the fifties and more.

GRIM WIT #2 = $1.25 - Full color throughout! Richard Corben's last underground comic. Features beautiful color cover by Corben and two strips by him as well, one of which is a sequel to his film "Neverwhere". Also back cover and one strip by Jaxon as well as a couple pages by Dave Holman. Excellent!!

ADULT COMIC

CAPTAIN GEORGE'S WHIZZBANG #16 = $1.00 - Excellent nine page article on the special effects wizardry of the Lydecker brothers (many behind the scenes stills); G-8 AND HIS BATTLE ACES article; "Favorite Films Of 1944"; old comic strips & ads plus reviews of recent books and films and more.

GOLDEN-AGE GREATS = $2.50 - Beautifully illustrated forty page book consists of many fine drawings of Golden Age heroes by Don Newton, Bill Black, Dan Adkins, Gil Kane, Reed Crandall and others. There is an index to all the heroes the book features as well as an article on Golden Age heroes by Tom Fagan. This is a new improved edition!

BLACK & WHITE MR. SPOCK STILLS = $1.50 [Mr. Spock & 3-D Chess set], $1.00 [Mr. Spock from "Amok Time"].

CINEFANTASTIQUE Vol.4#4 = $3.00 - Long article on the making of THE DAY THE EARTH STOOD STILL including three pages in full color, interviews with the director Robert Wise and author Harry Bates and a beautiful full color cover. There's also a production article on A BOY AND HIS DOG, the film based on Harlan Ellison's award winning story.

NEW

CREEPY #1 AND EERIE #2 = $4.00 each, both for $7.00 - The famous first issues of Warren Publications B&W horror magazines with black & white strips by such artists as Frank Frazetta, Al Williamson, Reed Crandall and others. Cover of CREEPY #1 is by Jack Davis and cover of EERIE #2 is by Frank Frazetta. I have a limited number of copies in stock in mint condition.

NEW

MEDIASCENE #16 = $2.00 - Another special double-size issue. Color cover by Richard Corben & 2 page preview of his new book, a profile of Jack Davis, an interview with Berni Wrightson along with an impressive sampling of his art, Barry Smith's art print "The Devil's Lake", A Tribute to Vaughn Bode, spectacular multicolor centerspread of Gil Kane's "Flame Horse", Steranko Shadow painting, & much more!

GOLDEN AGE REPRINTS = $2.50 each - These are complete reprints of classic Golden Age comics in black & white with full color covers. Issues available from us now are: DAREDEVIL BATTLES HITLER #1, SPECIAL #1, ALL STAR COMICS &4, MILITARY COMICS #1, CAPTAIN MARVEL #1, DOLL MAN QUARTERLY #1, PLASTIC MAN #1, NEW YORK WORLD'S FAIR COMICS [1939], U.S.A. COMICS #1, SPECIAL EDITION COMICS #1, PEP COMICS #1, YOUNG ALLIES #1, ALL SELECT #1,

FAVORITE FUNNIES #2-6 = 75¢ each - Tabloid size paper which reprints some of the finest Golden Age newspaper strips such as The Phantom, Brick Bradford, Alley Oop, Sky Roads, Little Nemo (occupying the entire centerspread), Speed Spaulding (WHEN WORLDS COLLIDE), Bringing Up Father, Batman, Krazy Kat and Charlie Chan.

GOLDEN AGE COLLECTOR #3 = $2.50 - Color cover of Firebrand by Don Newton and five long Golden Age strips. Features Firebrand by Reed Crandall, The Green Lama by Mac Raboy, Space Patrol by Basil Wolverton, Captain Daring by Reed Crandall (printed from the original art), and The Fighting Yank. Back cover is the excellent Mac Raboy cover of GREEN LAMA #2.

STAR TREK SOUVENIR BOOK #2 = $1.00 - Features ten pages of the rare British Star Trek strip, an interview with Leonard Nimoy, stills and more.

CYCLOPS = 75¢ - full color cover print by Richard Corben,8 1/2 x 11

STERANKO'S COMIXSCENE #2 = $2.50 - Special Captain Marvel issue. Features a spread on C.C. Beck including photos of him with the old Fawcett staff as well as of him today; the drawing of "Rip Van Marvel" that landed Beck the job on the revival; Spider article by Robert Weinberg; two page article on Krupp Comix; centerspread by Steranko.

STERANKO'S COMIXSCENE #4 = $2.00 - This issue features Steranko's excellent anti-drug strip "The Block". Also the usual pages of news and advance cover repros.

STERANKO'S COMIXSCENE #6 = $2.00 - Special John Carter of Mars issue. Includes map of Barsoom, Wood pulp art, new art from the Burroughs paperbacks, articles as well as all the regular news features.

MR. A by Steve Ditko = 75¢ - This fanzine features four complete strips of "MR. A" by Ditko (totalling almost 40 pages) plus color covers and color centerspread as well. It's Ditko at his best!

GRAPHIC STORY MAGAZINE #15 = $1.25 - Marvelous full color cover by macabre cartoonist Gahan Wilson, as well as a twelve page interview with him which is filled with many of Wilson's cartoons. The rest of the issue is comprised of a long interview with one time comic artist, now SF writer, Harry Harrison. It is illustrated with many examples of Harrison's comic art, including pages he did for EC with Wally Wood, as well as a montage page of stills from SOYLENT GREEN (which was based on Harrison's book). A very long and very good interview.

SHAZAM 1973 SUMMER EDITION = $2.50 - Life magazine size, 80 pages, all full color. Features six Golden Age classics with the entire Marvel Family together and in individual stories. Also a behind the scenes talk with C.C. Beck, special section on "How To Draw The Shazam Family", a diorama featuring Captain Marvel, a double page poster and more.

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FANTASTIC EXPLOITS #14 = 75¢ [The Lion by Biljo White, two episodes of Buck Rogers, art by Fantucchio, Joe Rabon & more]
#15 = 85¢ [An unpublished 6 page horror strip by William Black, 2 episodes of Buck Rogers, part I of "Massacre" (White Indian) by Frazetta and a front cover by John Adkins Richardson]
#16 = 85¢ [8 page "Dr. Weird" strip by Howard Keltner and Jim Starlin, conclusion of "Massacre" by Frazetta and two episodes of Buck Rogers]
#17 = $1.00 [Reprints three strips: White Indian by Sid Check, "The Lost Lives of Laura Hastings" by Al Williamson, and "Captain Science" by Joe Orlando and Wally Wood]
#18 = $1.00 [Two reprints of TOR by Joe Kubert including the origin from #1 and "Black Valley" from #3 which includes a double-page spread. Also cover of #1 and "Prehistoric Animals" pages]
#19 = $1.00 [All EC issue with three SF strips: "My World" by Wood, "Food For Thought" by Al Williamson and "They'll Be Some Changes Made" by Wally Wood]
#20 = $1.00 [three complete strips by Frazetta: "The Monsters From The Mists" and "When The Earth Shook" from THUNDA #1 and a beautiful White Indian strip "Sleep of Death"]
#23 = 75¢ ["Variations" by John Adkins Richardson. This strip is the sequel to MAXOR OF CIROD which appeared in the now sold out FANTASTIC EXPLOITS #21. Maxor and Onu-Mra join in alliance against demons from another world. Excellent science-fantasy]

STREET COMIX #1 PRESENTS RIP KIRBY = 75¢ - This comic reprints an entire Rip Kirby adventure by Alex Raymond from 1946. Color cover by Raymond.

STREET COMIX #2 PRESENTS FLASH GORDON = 75¢ - This comic reprints an entire Flash Gordon adventure by Dan Barry from the 1951-52 daily strip. Color cover by Barry.

ENTERPRISE INCIDENTS #1 = $2.00 - Beautiful front cover of Spock from "Amok Time" by Steve Fabian, back cover of the Enterprise by Mike McKenney, centerspread of two Federation ships by Paul Gorman, inside front cover of Kirk & Spock fighting by Ralph Fowler, 11-page retelling of "Amok Time" using stills and captions, an interview with John Colicos, article on the Star Trek special effects models, interviews with Roddenberry, Harlan Ellison, Norman Spinrad, George Takei and James Doohan, and more!

NEW SFCA PUBLICATION!!

STERANKO'S MEDIASCENE #8 = $2.00 - Special "Pin Up Girls" issue featuring a pictorial history of Pin Up Girls from pulps, movies and magazines, two illustrations (paintings) by Steranko including centerspread as well as news on comics, paperbacks, movies (all illustrated with cover repros) including full tabloid repro of a brand new Frazetta Burroughs paperback cover, and more!

8 x 10 FULL COLOR MOVIE STILLS = $3.00, 5 or more $2.50 - Excellent stills from THE TIME MACHINE, PLANET EARTH, ENTER THE DRAGON, and SILENT RUNNING. . Send for list.

STAR TREK SOUVENIR BOOK #1 = 75¢ - Front cover of Mr. Spock by Virgil Finlay, "Koenig On Star Trek" by Walter Koenig, and several stills.

SQUA TRONT #4 = $5.00 - The ultimate EC fanzine, now back in print. Features four FULL COLOR covers by Graham Ingels, Harvey Kurtzman, Kenneth Smith and Vaughn Bode', as well as other art by them as well as Roy Krenkel, Reed Crandall, Robert Kline, Woodbridge, Torres, Metzger, Kaluta. But the real staggering feature is two previously unpublished EC science fiction strips by Reed Crandall and Krigstein. Fantastic!! There's also articles on Harvey Kurtzman, the EC gang and Frank Frazetta including the refinished and refined CONAN THE ADVENTURER painting.

THE TABLOID SPIRIT = $3.50 - This is an 11" X 16", five page, brand new Spirit strip written and drawn by Will Eisner. It is full color and the coloration is by Eisner as well. It is printed on heavy stock, one side only, with a sixth page that tells the story behind the creation of this episode. Bound. All copies mailed flat. $1.00 extra for first class mail.

TREK #4, THE MAGAZINE FOR STAR TREK FANS - $2.50 - New slick format on heavy paper in 8 1/2 x 11 size presents a full color cover still of Spock, two new articles on the Spock character, a Spock scrapbook with 2 pages showing the make-up process of turning Leonard Nimoy into Spock, articles on SPACE: 1999, THE OUTER LIMITS, the 1975 New York Star Trek Con, many excellent photos and more in this special Spock issue.

WEIRD SCIENCE #12 = $1.50 - Full color facsimile reprint of the first issue of EC's classic WEIRD SCIENCE. Harvey Kurtzman, Wally Wood, etc.

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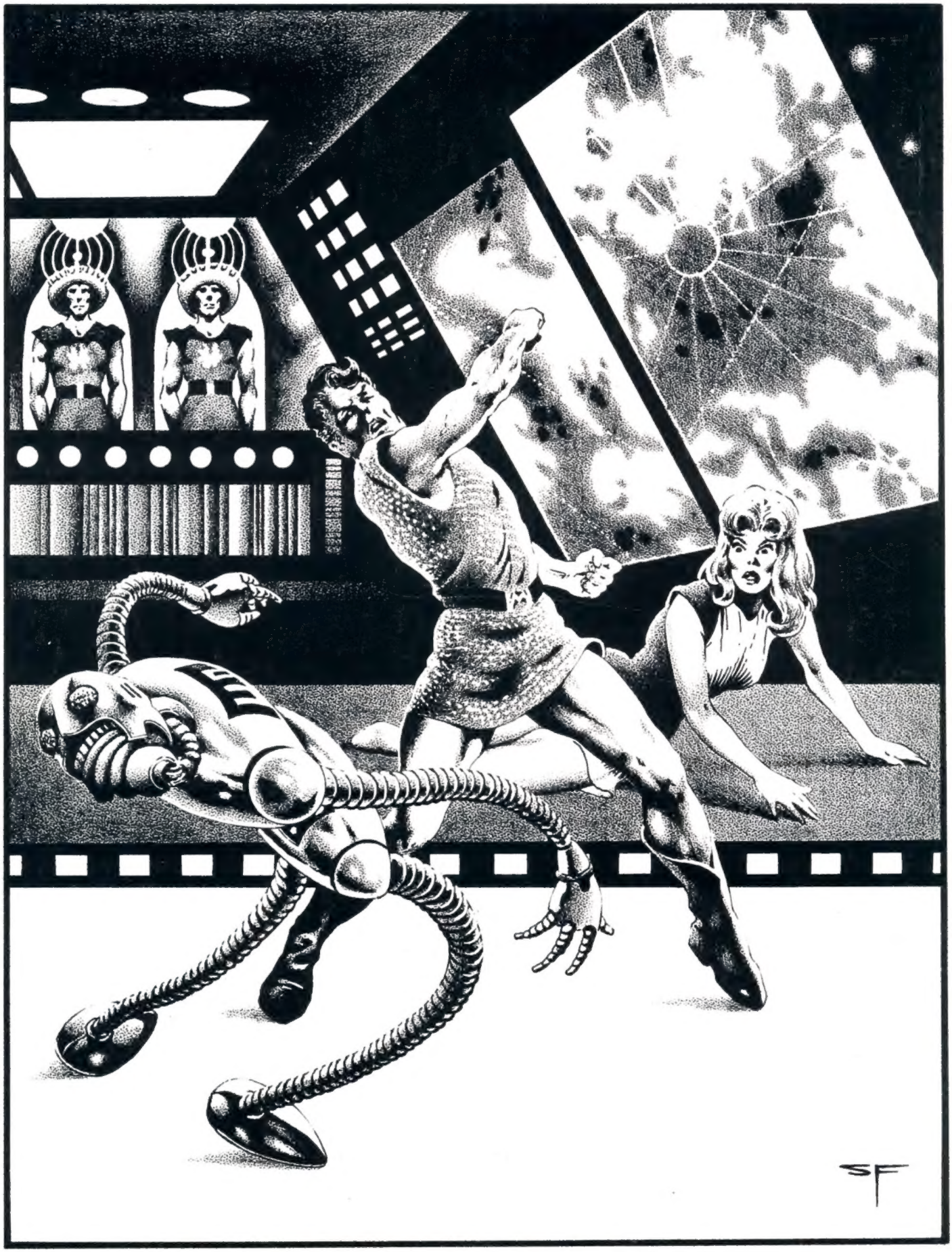
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